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JULY 1987

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How They Work

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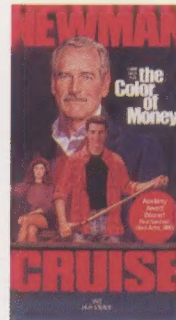
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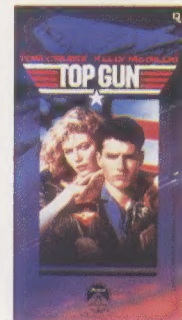
THE KARATE KID II 1894072



ALIENS 3609092



THE COLOR OF MONEY 5470002



TOP GUN 4269082



DOWN AND OUT IN BEVERLY HILLS 5426052

MORE BLOCKBUSTERS

BEVERLY HILLS COP	2053102
GHOSTBUSTERS	1742012
PEGGY SUE GOT MARRIED	3629052
COCOON	3553052
CHILDREN OF A LESSER GOD	4294072
JUMPIN' JACK FLASH	3627072
THE MORNING AFTER	5152052
SHORT CIRCUIT	3607012
PRETTY IN PINK	4224022



RETURN OF THE JEDI 3547042

TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
TERMS OF ENDEARMENT	2014182	MANHUNTER	5144062
BLAZING SADDLES	0012142	THE GODFATHER	0008442
YANKEE DOODLE DANDY	0574062	SALVADOR	4879002
HELLO DOLLY	0609052	A NIGHTMARE ON ELM STREET 2	3382022
BILL COSBY—HIMSELF	0935002	THE LONGEST DAY	0577032
OLD YELLER	5289012	ANNIE	1516052
EIGHT MILLION WAYS TO DIE	3589032	DIRTY HARRY	6017082
FLASHDANCE	2018142	ST. ELMO'S FIRE	1803072
ENEMY MINE	3584082	GIANT	6080002
JAGGED EDGE	1813052	SHANGHAI SURPRISE	4929002
A SOLDIER'S STORY	1733022	MARATHON MAN	4213052
UNDER THE CHERRY MOON	6223082	MOONRAKER	0677102
DR. STRANGELOVE	1521082	TRUE STORIES	6274062
YOUNG SHERLOCK HOLMES	4218002	STAR TREK II—THE WRATH OF KHAN	2013272
THE THING	5505092	THE MAGNIFICENT SEVEN	0534212
RED RIVER	7507032	SHE'S GOTTA HAVE IT	7636072
THE NATURAL	1649052	CLOSE ENCOUNTERS OF THE THIRD KIND	1510192
BLUE HAWAII	0673142	DESERT BLOOM	1902072
THE GODS MUST BE CRAZY	7340042	MAD MAX	7109052
KING KONG (ORIGINAL)	5502022	THE ROAD WARRIOR	6028052
TO CATCH A THIEF	2050052	AN AMERICAN WEREWOLF IN LONDON	7140062
CHINATOWN	2025152	PLACES IN THE HEART	0978082
HATARI!	4110092	THE WAY WE WERE	1529002
WITNESS FOR THE PROSECUTION	0717122	DEATH WISH	2027132
MURPHY'S LAW	3397052	CITY LIGHTS	0669022
ROCKY IV	3570042	ALIEN	0002322
HALF MOON STREET	1201052	AGNES OF GOD	1812062
TRADING PLACES	2017152		
AT CLOSE RANGE	4881062		
STAGECOACH	7113252		

TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
NATIONAL LAMPOON'S EUROPEAN VACATION	6096022	RISKY BUSINESS	6033082
THE 400 BLOWS	7608012	A PASSAGE TO INDIA	1741022
THE BRIDGE ON THE RIVER KWAI	1606062	ALL THE PRESIDENT'S MEN	6070022
THE HUSTLER	0939062	THE SEVEN SAMURAI	3108052
JANE FONDA'S LOW IMPACT AEROBICS	5139032	NOTORIOUS	0567132
THE WAR OF THE WORLDS	2094112	THE CLAN OF THE CAVE BEAR	3583092
THE HOWLING	0527202	MR. MOM	7104002
CAMELOT	6027222	THE RIGHT STUFF	6043062
CLUE	4219092	MAD MAX: BEYOND THUNDERDOME	6089012
A NIGHTMARE ON ELM STREET	3288072	MISTER ROBERTS	6012372
IT'S A WONDERFUL LIFE	3256052	THE QUIET EARTH	3608002
ALL ABOUT EVE	0044082	THE CARE BEARS MOVIE	7110022
PRIZZI'S HONOR	4802022	STAR TREK III—THE SEARCH FOR SPOCK	2016162
ROMANCING THE STONE	0894092	POLICE ACADEMY 3: BACK IN TRAINING	6232072
THE RULES OF THE GAME	3228002	THE AWFUL TRUTH	1855042
KISS OF THE SPIDER WOMAN	3187082	YENTL	0895082
TOOTSIE	1509042	LA CAGE AUX FOLLES	0512012
BONNIE AND CLYDE	6072002	SPIES LIKE US	6116082
SOME LIKE IT HOT	0584122	EXTREMITIES	4246062
ARTHUR	6024092	BUTCH CASSIDY AND THE SUNDANCE KID	0517302



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SUNSET BOULEVARD	2003032
GANDHI	1533042
CITIZEN KANE	5501032
THE MALTESE FALCON	0508072
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FUNNY LADY	1850092
CABARET	4001272
SOUTH PACIFIC	3506112
THE COTTON CLUB	3100032
PURPLE RAIN	6048012



THE SOUND OF MUSIC 0039212

FIREFOX	6079032	ARMED AND DANGEROUS	1918092
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WISE GUYS	3614022	KRAMER VS. KRAMER	1503262
MY FAIR LADY	3507022	ABOUT LAST NIGHT...	1923022
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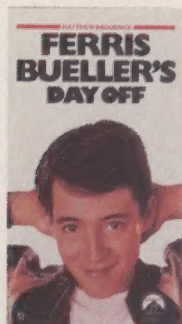
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TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
BIG TROUBLE IN LITTLE CHINA	3613032	THE SHINING	6103032	THE ALAMO	0583052	A CHORUS LINE	3193012
THE TEXAS CHAINSAW MASSACRE	3305062	HALLOWEEN	3250012	RE-ANIMATOR	4847092	JO JO DANCER YOUR LIFE IS CALLING	1901082
THE EMPIRE STRIKES BACK	0910092	OUT OF BOUNDS	1915022	GREMLINS	6082082	FROM HERE TO ETERNITY	1917002
THE MAN WHO WOULD BE KING	0858032	TROUBLE IN MIND	3213072	20,000 LEAGUES UNDER THE SEA	5378032	POLICE ACADEMY	6049002
		MURPHY'S ROMANCE	1853062	FROM RUSSIA WITH LOVE	0690212	FIRE WITH FIRE	4237072
		CADDYSHACK	6023002	NORTH TO ALASKA	7310002	"10"	0011072
		HIGH NOON	4016042	WEST SIDE STORY	0505342	TEEN WOLF	4104072
				COCOON	3553052	THE SWORD IN THE STONE	5409062
				CLEOPATRA	0579012	THE KARATE KID	1710092
				SPACECAMP	4886012	THE GREAT ESCAPE	0638002
				STAR WARS	0564162	BLADE RUNNER	3104092
				FANNY AND ALEXANDER	3112092	OKLAHOMA!	0054052
				A FINE MESS	1919082	WITNESS	4114052
				A VIEW TO A KILL	0989052	ON GOLDEN POND	0523162



SILVERADO
1810082

WESTERNS

PALE RIDER 6097012
TRUE GRIT 2028122
FORT APACHE 5526042
SHE WORE A YELLOW RIBBON 5504002
THE GOOD, THE BAD AND THE UGLY 0582222



COBRA
6201042

ACTION/ADVENTURE

PATTON 0043092
JEWEL OF THE NILE 3571032
THE EMERALD FOREST 3145002
TO LIVE AND DIE IN L.A. 7225042

THE NAME OF THE ROSE	1209072	REBEL WITHOUT A CAUSE	6101052
THE SEARCHERS	6102042	BLUE VELVET	5150072
WHITE NIGHTS	1814042	THE KILLING FIELDS	6084062
GUYS AND DOLLS	3533002	ROMAN SCANDALS	4160082
THE MUSIC MAN	6147012	SESAME STREET PRESENTS: FOLLOW THAT BIRD	6117072
WILDCATS	6168052	IRON EAGLE	3588042
LAWRENCE OF ARABIA	1514072	DELTA FORCE	3383012
BODY HEAT	6020032	LOVE STORY	2040082
THE DAY THE EARTH STOOD STILL	0576042	FOOTLOOSE	2019052
AN OFFICER AND A GENTLEMAN	2021192	REVENGE OF THE NERDS	0925022
STARMAN	1723042	PEE WEE'S BIG ADVENTURE	6098002
QUICKSILVER	1888052	48 HOURS	2022182
THE TEN COMMANDMENTS	2026062	FRIGHT NIGHT	1820062
LUCAS	3595052	TOP HAT	0029152
THE GRADUATE	3103002	LABYRINTH	3239072
M*A*S*H	0055122	ANGELS OVER BROADWAY	1893082
STRIPES	1513162	LOST HORIZON	1916012
ROBIN HOOD	5299092	THE GREATEST STORY EVER TOLD	0855062
WUTHERING HEIGHTS	3126032	STRANGER THAN PARADISE	7597042
ARSENIC AND OLD LACE	0735102		



SLEEPING BEAUTY
5437022

FAMILY FARE

THE PARENT TRAP 5288022
THE BLACK STALLION 0504012
MARY POPPINS 5276062
THE CARE BEARS MOVIE II 1862052
DUMBO 5251052
SUPERMAN 0013132
NEVER CRY WOLF 5305012
THE MUPPETS TAKE MANHATTAN 0923042
ALICE IN WONDERLAND 5423082



PINOCCHIO
5361102

TARGET	3587052	RASHOMON	3181052
ANNIE HALL	0502032	AFTER HOURS	6167062
CHARIOTS OF FIRE	6014012	THE OFFICIAL STORY	4611032
THE PINK PANTHER	0561012	JANE FONDA'S NEW WORKOUT	5112042
NEVER SAY NEVER AGAIN	6042072	THE BIG CHILL	1527022
FLIGHT OF THE NAVIGATOR	5446012	FUNNY GIRL	1511002
GUESS WHO'S COMING TO DINNER	1819092	THE MAN WHO SHOT LIBERTY VALANCE	2092052
HEARTBURN	4270052	CHARLOTTE'S WEB	2095022
THE GODFATHER—PART II	0018422	THE TRIP TO BOUNTIFUL	3225032
SID AND NANCY	1203032	THE FRENCH CONNECTION	0042422
GUNG HO	4225012	CRAIG'S WIFE	1856032
DANCE WITH A STRANGER	4855082	GOONIES	6081042

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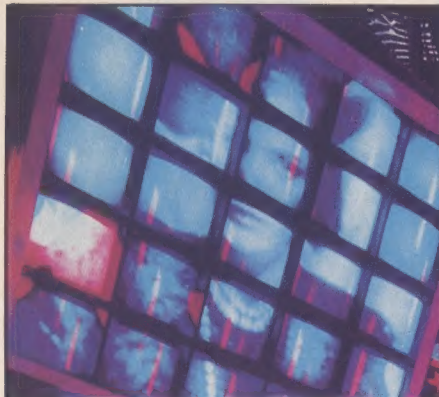
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☐ Also send my first selection for only \$19.95, plus \$1.50 shipping/handling, which I am adding to my \$10.47 payment. I then need buy only 4 more (instead of 5) in the next 2 years. # _____



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About the Cover. You'll hit the jackpot with just the right VCR if you follow this feature-laden issue. Photograph by Jay Brenner.

Out there, no one hears you scream.




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Channel One

Made in America, Courtesy of Japan

Occasionally, a book comes along that puts a current controversy into badly needed perspective. In this case, the book is James Lardner's *Fast Forward: Hollywood, the Japanese, and the VCR Wars*. The controversy is the 100 percent tariff the U.S. recently slapped on some Japanese electronic products to punish Japan for dumping computer chips in Third World markets and for failing to reduce the obstacles that hamstring U.S. companies trying to compete in Japan.

There's a lot at stake for both countries, not the least of which is an economic interdependence that Lardner's book illuminates. For *Fast Forward* reminds us how inextricably linked the fortunes of Japanese and American electronics enterprises have become since the dawn, in the early '60s, of the home electronics era. Lardner's balanced account of the warring interests and colorful personalities involved shows a dynamic "partnership" being forged, willy-nilly, between U.S. and Japanese electronics companies through nearly 30 years of cooperation and competition.

We learn, for example, of Sony's short-lived venture with California-based Ampex in 1960 in the attempt to build the first transistorized videotape recorder for professionals. Although this fell through when Sony announced its intention to build its own VTRs for consumers, it heralded an era of mutual dependence.

By 1977, when Matsushita and RCA agreed to market Matsushita-made VCRs in the U.S. under the RCA name, the working partnership had become a marriage—of Japanese production skill and American marketing savvy. It started a trend. Within a year G.E., Magnavox, Curtis Mathes, Montgomery Ward and Sylvia were also marketing Matsushita-made products.

Since then, the bonds have grown tighter than ever, as joint U.S.-Japanese enterprises have continued and multiplied; so much so, that it's become virtually impossible to tell how much of the know-how and workmanship of any one company begins and ends in a given product. And only a small proportion of a given piece of video equipment is actually made in one place. This extraordinary partnership has brought enormous benefits to video consumers throughout the U.S. in the form of a stream of innovative, entertaining new products.

How ironic, then, that we should slap the wrist of the country that, more than any other, made possible the home video revolution we are enjoying. Never mind that the tariffs have no impact on VCRs, CDs and camcorders—and very little on TVs. As Allan Schlosser, spokesman for the Electronic Industries Association, points out, only 300,000 color TVs among those singled out for punitive measures were shipped from Japan to the U.S. in 1986, or about 1.65 percent of the 18.2 million sets sold here. Even fewer will arrive in 1987, because most are now supplied by Japanese plants in the U.S.

The President's tariff gesture "is largely symbolic, a warning shot across the Japanese bow," says Schlosser. As Lardner's book implies, the real story is that the U.S. and Japan are so interdependent that any real protectionist measure would do nothing but shoot the U.S. in the proverbial foot. Within the last decade tens of thousands of American jobs have been created by Japanese companies in this country. Just in consumer electronics, Sony alone employs about 10,000 Americans in half a dozen U.S. locations. Hitachi is in Southern California, as is Mitsubishi. Panasonic, a subsidiary of Matsushita, makes TVs in Illinois and VCRs in Washington, while NEC has production facilities outside Chicago. And the list goes on.

Mitsubishi's new ad campaign says it all: "Buy American, Buy Mitsubishi."

We agree with Schlosser when he says that Congressional action was largely symbolic, born more of frustration than anything else. We also liken it to sour grapes.

Judith Sawyer

VIDEO

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Keep Your Eye On The Sky.

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Fast Forward

Edited by Stan Pinkwas

Late-Breaking News

Super VHS Goes On Sale—In Japan

It's here! (Or rather, there.) Super VHS VCRs with horizontal resolution exceeding 400 lines have arrived in Japanese stores, under Hitachi, Mitsubishi, Matsushita and Sharp logos.

The prices are around \$1,500 at current exchange rates, which are unfavorable enough in dollar terms to cloud predictions for the decks' U.S. debut: \$2,000 (the likely tab here) is a lot to pay for a VCR, even a Super one. Nevertheless, several firms, including Zenith and RCA, are expected to offer models by summer's end. (See "New Products" for previews of Zenith's VRD700 and Hitachi's VT-2700A.)

JVC's Super VHS model, the HR-S7000, has separate chrominance and luminance jacks, digital tuning, a luminance comb filter and hi-fi stereo sound. Hitachi is offering two models, one with digital memory. Mitsubishi's Super deck features noiseless special effects and hi-fi sound, while Matsushita's version has flying erase heads and a programming scanner that reads bar codes.

At nearly \$2,000 in Japan, the costliest of Sharp's three Super VHS machines features digital effects, a shuttle dial for editing and hi-fi sound. The companies expect their Supers to snare only a small portion of the VCR market at first and increase slowly, much as hi-fi decks did when they were introduced.

As for tapes, Japan's charter Super VHS videophiles can choose among blank cassettes

from JVC, Matsushita, 3M, TDK, Maxell and Fuji—and expect to pay about \$21 for a two-hour reel.

A Watch For Deep Pockets

Panasonic's long-delayed Pocket Watch TV is finally available. Its sharp three-inch active-matrix screen dazzled those who saw it at trade events as early as January 1986. But production and pricing problems kept it from consumers despite company promises. Now it's back for real with an AM/FM stereo radio added and a suggested price of \$550, which is \$250 above its initial target, and about \$183 per diagonal inch.

Living Room Bus Stop

The consumer electronics industry has selected a single standard for automating the control of all home devices, from audio/video systems and personal computers to lightbulbs. Specifications for the bus, a power line control system dubbed Homenet, will be revealed this fall by the Electronic Industries Association. If Homenet is adopted, it should hasten the appearance of so-called intelligent homes. Credit for developing Homenet goes to GE.

New Look In Tubes

Flat screens are no longer made only of LCDs and their ilk. This fall Matsushita will begin producing four-inch black & white monitors that are an incredible 1.2 inches thick, or thinner

than a paperback John le Carré spy novel. The tube is made of a three-piece glass bulb and promises 1,000 lines of horizontal resolution. A six-inch version is 1.65 inches thick. The tube will be used first in home security monitors, which means that, like a good spy, it will see you before you see it.

Say It Ain't So, Mickey

The rumor of the month is that Walt Disney will test-market pre-recorded videos that wear out after a dozen plays. When the images on the \$7.50 cassettes disappear, simply throw them away. The story apparently sprouted from a "what if" remark by a Disney staffer at a Los Angeles video seminar. "I don't even know if the technology exists," said a Disney spokeswoman, denying the yarn.

Vid Pirates Lower The Flag

The Japanese have discovered that some video pirates have consciences. Heeding an industry plea to hand in the booty, 122 video stores in Nagasaki voluntarily surrendered 9,900 bootlegged cassettes of titles that included *Top Gun*, *Aliens*, *Back to School*, *Stand by Me* and *Psycho 3*. No charges were lodged against the stores.

Pay Cable vs. The VCR

Sometimes it takes a major study just to document the obvious. Here's how the media research firm of Frost & Sullivan characterizes the impact

of home video on pay-per-view in a recent 300-page report: "The VCR has been entirely responsible for the drop in cable operators' revenues from pay services and the corresponding rise in the percentage of cable revenues that come from basic services." In other words, why spend \$5 to watch a movie when somebody else wants you to see it if you can rent it for \$2 and play it anytime?

Format Fantasy

If you think consumers are confused about camcorder formats, consider this recent offer by the Demco Company in Wisconsin: "Buy a JVC 8mm Camcorder and receive 3 Kodak 8mm tapes FREE." Pictured in the Demco catalog is JVC's VHS-C VideoMovie.

Beta Wins One—And Loses One

A dealer revolt recently led HBO Video to change its mind about a decision to kill off some of its pre-recorded Beta tapes. On the minus side, World Video priced its VHS version of *Mysteries* at \$39.95, and the Beta at \$69.95. Can Betaphiles accept such a price differential?

Kidvid for Parents

Early readers of VIDEO still have time to compete for this year's Parents' Choice Awards in home video. Makers of imaginative childrens' tapes have until July 1 to send in their entries. For more information, contact the Parents' Choice Foundation, Box 185, Waban MA; 617-965-5913.

The Future Of Home Video Is In The Stars.

For additional information, circle No. 60 on Reader Service Card.

Feedback

Readers Air Their Views

Colorization 101

I teach high-school level classes in television and radio. Recently, my students and I looked into the controversy surrounding colorization. I wanted them to realize that the process was changing the history of film, so I assigned a number of your articles as attention getters. The assignment proved interesting because of your "Video Vote: Colorization" (Mar. '87). We held our own vote, and suddenly my students were participating in a public forum instead of learning by command. My students are eager to see how their opinions compare to your findings.

Rosa M. Sailes
George Washington Carver H.S.
Chicago, Ill.

All the votes have been counted. See this month's "Gazette" for the results—and a new question.

Generation Gap

How about following up "Hollywood's Lost Generation" (May '87) with an article on Hollywood's liberal generation? With Ed Asner sending Screen Actors Guild money to the Nicaraguan communists and Jane Fonda financing left wing causes, you should have plenty of material. Where's the House Unamerican Activities Committee when you need it?

Gary R. McElwee
Hellertown, Penn.

I wonder why you think a whitewashed story about Hollywood's communists belongs in VIDEO. By protecting and continuing to hire as many communists as it can, Hollywood's attitude seems to be, "Who cares about a person's history or beliefs as long as we can make a buck." How about sticking to articles about video and keeping out of politics?

Bob Steiner
Monrovia, Calif.

Out of Focus

There is a glaring inaccuracy in your article "Full-Sized Face Off" ("The Cam-cornet," Apr. '87) regarding the lenses on the RCA CMR-300 and the Panasonic PV-300 VHS camcorders. Woodcock writes that the 8.5 mm wide-angle lens of the PV-300 is wider than the 11.5

mm lens of the RCA camera. But the article fails to mention that the PV-300 has a half-inch pickup device while the CMR 300 has a 2/3-inch pickup. In optics, focal length and horizontal angle of view are mathematically related to the size of the pickup device that focuses on the image. The PV-300 has a horizontal field of view of about 41 degrees while the CMR-300's field is a hair under 42 degrees, hardly making it "potentially more useful when taping in cramped quarters."

The real difference between the lenses is apparent at their telephoto extremes. The PV-300's field of view is 5.3 degrees versus 7.3 degrees for the CMR-300. At a distance of 100 feet the PV-300 will get a shot that is 9.4 feet wide versus one that is 12.8 feet wide for the CMR-300.

Raymond Beley
Technical Producer
CBC Television
Toronto, Can.

Out of the Closet

I loved your short article in "Fast Forward" ("Nation of Flippers," May '87) and admit that I am all three—a flipper, a zipper and a zipper.

Greg Williams
Cedar Rapids, Mich.

Out of a Jam

There's a cheaper solution to "Tape in a Jam" ("Fine Tuning," May '87) than the answer suggests. When rental tapes with labels on the sides jam during ejection from a front-loading VCR, straighten the outside segment of a paper clip, then use pliers to bend about a quarter inch of the tip at a right angle. Push the tape back in, then push the eject button. When the edge appears, hook the knock out hole quickly with the bent clip and pull out the cassette, assisting the VCR's ejection mechanism.

Alan Polsky
Rancho Palos Verdes, Calif.

All Together Now

Your review of the Beatles on video was really *Something*. Ira Robbins' article, "The Compleat Fab Four" (May '87), was a great *Help* for young and old Beatles fans alike, *Because, Every Little Thing* on Beatles video was in that re-

view. It took me on a *Magical Mystery Tour* through the *Revolution in Rock and Roll Music* that the Beatles inspired. *It Won't Be Long* until I rush out and buy more Beatles videos. I'll still be watching Beatles videos *When I'm Sixty Four* and saying, "I can Dig It."

Duane A. Lula
Isabella, Minn.

Your article about the Beatles on video failed to mention two TV specials that aired in the late '70s. One was entitled *James Paul McCartney* and featured versions of "Uncle Albert," "Yesterday," "My Love," "Mary Had a Little Lamb," and a live Wings medley. The other show featured Ringo Starr. Its title is *Ognir Rrats*. There are other Beatles music videos hiding on past editions of Smothers Brothers and Ed Sullivan shows. Why have these not appeared on tape?

Mike Dahl
Rockford, Ill.

Beta Praise & Problems

I really appreciate your Beta tape tests (Mar. '87). After seeing the report, I tried some of the Pro tapes you recommended and had excellent results. Although we hear a lot about the difficulty of locating videos on Beta, I have found that practically anything worthwhile in video is available in Beta. Unfortunately there is one notable exception. Warner Bros. Home Video [sic] has begun releasing music videos in VHS only. I find this unacceptable and have written Warner Bros. to inform it of my opinion. I urge others to do the same.

Patrick J. O'Brien
Dearborn, Mich.

Warner Reprise Video, a subsidiary of Warner Bros. Records, says it only releases music videos in VHS because it is not profitable to continue producing the tapes in Beta.

VIDEO welcomes your comments and questions. Please do not enclose self-addressed envelopes with letters as the volume of mail does not permit personal replies. All letters may be edited for clarity and space. Address correspondence to **Feedback, VIDEO Magazine, 460 West 34th Street, New York, N.Y. 10001.**

Something Major
Is Happening.



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HOME VIDEO

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The Gazette

EDITED BY IRA ROBBINS

Scott Baio in Charge

Scott Baio is so down-to-earth it's hard to believe he's a celebrity. Come on, Scott. You grew up on videotape. America embraced you as Chachi Arcola, the Fonz's impish cousin on *Happy Days*. Joanie loved you. You were a comic genius as rubber-faced Frankie "The Fox" Vitola on the long-forgotten *Who's Watching the Kids?* And you practically define sensitive youthful authority on *Charles in Charge*, now on its second format and family. So videotape must be a big part of your life...

"I have a TV," Scott admits. Like, one of those big projection TVs, right? "No, just a regular TV." Oh. "And a VCR," he adds. "I'm not a big renter of videos."

Scott Baio is not a watcher, he's a doer. And what he's done lately, for the

home video market, is *Kids in Motion*, a dance/exercise tutorial for the post-Pampers set. Scott doesn't dance in it, though, he just introduces segments and periodically shouts encouragement.

"Kids are in shape anyway," Baio points out. The idea is to get them in the habit of regular exercise for later life. That's physical education. And educational video is the one variety for which Baio admits a soft spot. Especially basketball videos. In fact, Scott seems to prefer a good game of hoops to the glitz of the TV business.

Has he ever considered making a basketball instructional? "Right," snickers Dr. B. "I can just see a kid in the video shop: 'Hmmm, should I get the Magic Johnson video or the Scott Baio?' I don't think so."

—John Walker



Scott Baio watches the kids in his new exercise video.

The Real Karen Allen

who's who. Maybe it's the dark hair or something."

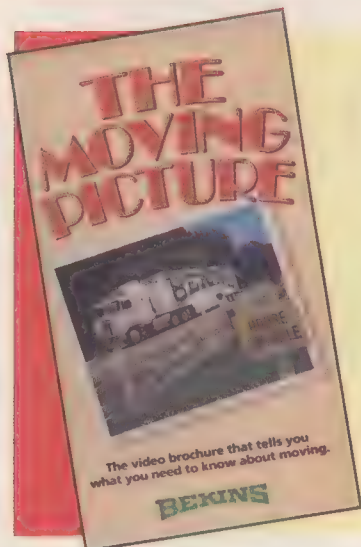
Despite a wildly diverse career in movies and on stage—with three new films on the way, including *The Glass Menagerie*, directed by Paul Newman—she may always be

known best as Indiana Jones' love interest in *Raiders of the Lost Ark*. "I just played Laura in *Glass Menagerie*," she says, "and in some ways I'm a lot like that character. There are sides of me that are fragile and terrified and weak, and sides that are strong and willful and courageous."

"There are all these elements in every personality. That's what's fascinating about acting—exploring all sides of your own nature—sides which you might not otherwise know are there."

—Frank Lovece

Karen Allen (*Starman*, *Raiders of the Lost Ark*, *A Small Circle of Friends*) is not Brooke Adams (*Key Exchange*, *Almost You*, *Invasion of the Body Snatchers*) or Margot Kidder (*Superman*, etc.). Yet, after all this time, people still get the three actresses confused. "I don't know what it is," chuckles Allen, "but I do hear all the time that I'm supposed to look like Brooke or Margot. I know both those guys, and if you put the three of us in a room, you have no trouble knowing



Don't Pack This Tape!

With almost any project, from workouts to child-rearing, your VCR can help you. Now, thanks to Bekins Van Lines, you can add moving to the list. Bekins has produced a 15-minute videocassette, *The Moving Picture*, which is available free to anyone contemplating a move.

The tape combines collage

editing, animation, live action and Laurel and Hardy clips (from *The Music Box*) with more information about moving than you may care to think about. It covers planning and executing your move (should you sell that old refrigerator instead of taking it along?) and dealing with a moving company (they

don't handle pets). The tape predictably recommends using a professional mover, and there's a gentle sales pitch throughout for Bekins.

The Moving Picture is available through your local Bekins agent (call 800-323-8807) and at participating video shops.

—Kurt Busiek

Legal Battle Sandbags 'Platoon' Video

Just as Hemdale Film Corp. announced plans to produce a sequel to its Oscar-winning *Platoon*, the company has become embroiled in an unprecedented legal battle with Vestron Video that has indefinitely stalled the original movie's videocassette release. The resolution of the conflict is sure to affect the now-symbiotic relationship between film and video companies in the production of feature films.

At issue is a disputed deal

atrical release. When Hemdale balked, Vestron sued to block Hemdale from shopping for a video deal elsewhere and claimed that Hemdale was really hoping to renegotiate the agreement because of *Platoon's* unexpected \$100 million-plus box office performance.

Hemdale countered that Vestron was late in its advance payments for the rights to the films, though Vestron maintained no money was due until delivery of the



PHOTO: RICKY FRANCISCO

'Platoon' is embroiled in a film vs. video struggle.

giving Vestron exclusive North American home video rights for both *Platoon* and *Hoosiers*. Under the multi-million dollar agreement, Hemdale was to deliver prints of the films for conversion into videocassettes within 30 days of their initial the-

prints. Vestron contended that its "distribution commitment" provided Hemdale with collateral for nearly half the film's \$6.5 million production cost. At presstime, the future of the video release is up to the courts.

—Jim Bessman

The VIDEO Vote

Colorization Results

In the March "Gazette" we posed two questions on colorization: does colorizing classic black & white movies enhance or detract from their entertainment value, and do video companies have the right to colorize a movie without its director's consent?

Of those readers responding, 57 percent said colorization does not enhance a movie's entertainment value; 55 percent said companies do not have the right to colorize a movie without consent.

Many readers also sent in their thoughts on the subject. Here's a sampling:

"I prefer color movies, because I've never lived on a black & white planet."

"If someone wants to sell posters of the Mona Lisa with a moustache painted on her, and if millions of people want to buy that poster, what right do we have to stop them?"

"I absolutely hate colorization. I am an artist [who works in] pen and ink. I cringe at the notion that, in the future, some short-sighted boob might decide that my work is 'improved' by the addition of color."

"If these companies want to color something, give them coloring books and crayons."

The Timer Question

We frequently hear from readers who are baffled by the complexity of their VCR's timer. What ought to be a simple, routine chore—setting the machine to timeshift—often proves an onerous challenge. You may have it licked, or it may be a task you avoid like changing the litter-box. We'd like to know how our readers are faring.

Do you know how to program your VCR for timeshifting?

☐ Yes

☐ No

Clip this box and send it to The Gazette, VIDEO Magazine, 460 W. 34 St., New York NY 10001. Deadline is August 1.

Kermit Says Shalom



Itzhak Perlman stars in Israeli TV's 'Shalom Sesame.'

Everyone has relatives somewhere, and the cast of *Sesame Street* is no different. But even the show's most devoted fans may not be familiar with the Israeli side of the family: Moishe Oofnik (Oscar the Grouch's cousin), Kermit Ha'tzardayah and Bentz and

Arik (Bert and Ernie). *Shalom Sesame* has been running on Israeli television since 1983, and five videocassettes drawn from it are now available in the U.S. The videotapes star violinist Itzhak Perlman and actress Bonnie Franklin and contain a special appearance by Mary Ty-

ler Moore. The delightful blend of film, animation and Muppets gives American youngsters a look at the people, culture and language of Israel.

The first cassette, *The Land of Israel*, is a safari through the Holy Land. Children meet Barvazonie (Rubber Duckie), watch Bonnie and Mary use Hebrew words to make new friends and learn about Jerusalem, Tel Aviv and Caesaria, where Perlman plays an open-air concert.

"I've done *Sesame Street* many times," Perlman says. "The first time I looked at the show I wanted to participate. When I was approached to do the Hebrew/English version, it was a natural."

Another impetus was Perlman's low regard for the current selection of kidvid. "I

have five children," he explains, "but I prefer they not watch too much video. A lot of it is violent—monsters, war and people getting killed—albeit in cartoon form. But *Sesame Street* is wonderful and I'm a great fan."

Perlman's three-year-old is wild about daddy's video. "That's all she wants to watch," he laughs. "My wife does not speak Hebrew and I thought teaching the children alone was hopeless. But I was wrong." Though his daughter is not yet fluent, Perlman says she understands plenty. "With these videos it's unbelievable! She's learning and she can't get enough. If she is the critic—and what better critic?—then that's a good review." For information, call 212-595-9132.

—Clifford Meth

TOP 40 SALES AND RENTALS

CASSETTE RENTALS	CASSETTE SALES	VIDEODISC SALES	KIDVID SALES
<ol style="list-style-type: none"> <i>Top Gun</i> (3). 1986. 110m. (PG) \$26.95. Paramount. <i>Stand by Me</i> (—). 1986. 87m. (R) \$89.95. RCA/Columbia. <i>The Fly</i> (—). 1986. 96m. (R) \$89.98. CBS/Fox. <i>Aliens</i> (1). 1986. 138m. (R) \$89.98. CBS/Fox. <i>Ruthless People</i> (4). 1986. 94m. (R) \$79.95. Touchstone. <i>Ferris Bueller's Day Off</i> (—). 1986. 103m. (PG-13) \$79.95. Paramount. <i>Legal Eagles</i> (—). 1986. 116m. (PG) \$89.95. MCA. <i>Blue Velvet</i> (—). 120m. (R) \$79.95. Karl. <i>Soul Man</i> (—). 1986. 101m. (PG-13) \$79.95. New World. <i>Tough Guys</i> (—). 1986. 103m. (PG) \$79.95. Touchstone. 	<ol style="list-style-type: none"> <i>Top Gun</i> (1). 1986. 110m. (PG) \$26.95. Paramount. <i>Jane Fonda's Low Impact Aerobic Workout</i> (2). 1986. 50m. \$39.95. Karl. <i>Callanetics</i> (4). 1986. 60m. \$19.95. MCA. <i>Jane Fonda's New Workout</i> (3). 1985. 90m. \$39.95. Karl. <i>Sleeping Beauty</i> (6). 1959. 75m. (G) \$29.95. Disney. <i>Scarface</i> (—). 1983. 140m. (R) \$24.95. MCA. <i>Star Wars</i> (9). 1977. 121m. (PG) \$29.98. CBS/Fox. <i>Alien</i> (—). 1979. 116m. (R) \$29.98. CBS/Fox. <i>Sound of Music</i> (—). 1965. 174m. (G) \$29.98. CBS/Fox. <i>Star Trek III—The Search for Spock</i> (—). 1984. 105m. (PG) \$19.95. Paramount. 	<ol style="list-style-type: none"> <i>Top Gun</i> (—). 1986. 110m. (PG) LV \$29.95. Paramount. <i>Stand by Me</i> (—). 1986. 87m. (R) LV \$29.95. RCA/Columbia. <i>Sleeping Beauty</i> (1). 1959. 75m. (G) LV \$34.95. Disney. <i>The Fly</i> (—). 1986. 96m. (R) LV \$34.95. CBS/Fox. <i>Running Scared</i> (5). 1986. 107m. (R) LV \$39.95. MGM/UA. <i>Big Trouble in Little China</i> (—). 1986. 99m. (PG-13) LV \$79.98. CBS/Fox. <i>The Name of the Rose</i> (—). 1986. 131m. (R) LV \$39.95. Embassy. <i>The Karate Kid Part II</i> (2). 1986. 113m. (PG) LV \$29.95. RCA/Columbia. <i>Short Circuit</i> (—). 1986. 99m. (PG) LV \$34.95. CBS/Fox. <i>Armed and Dangerous</i> (9). 1986. 88m. (PG-13) LV \$29.95. RCA/Columbia. 	<ol style="list-style-type: none"> <i>Sleeping Beauty</i> (1). 1959. 75m. (G) \$29.95. Disney. <i>Pinocchio</i> (2). 1940. 87m. (G) \$29.95. Disney. <i>Teddy Ruxpin: Escape From the Treacherous Mountains</i> (8). 1986. 35m. \$12.95. Hi-Tops. <i>Dumbo</i> (3). 1941. 64m. \$29.95. Disney. <i>Alice in Wonderland</i> (4). 1951. 75m. (G) \$29.95. Disney. <i>The Adventures of Teddy Ruxpin</i> (—). 1986. 46m. \$24.95. Vestron. <i>Robin Hood</i> (6). 1973. 83m. (G) \$29.95. Disney. <i>Sword in the Stone</i> (5). 1963. 79m. (G) \$79.98. Disney. <i>Winnie the Pooh and Tigger Too</i> (7). 1974. 25m. \$14.95. Disney. <i>Winnie the Pooh and the Blustery Day</i> (9). 1968. 25m. \$14.95. Disney.

Number in parentheses indicates position last month; (—) indicates a new listing.

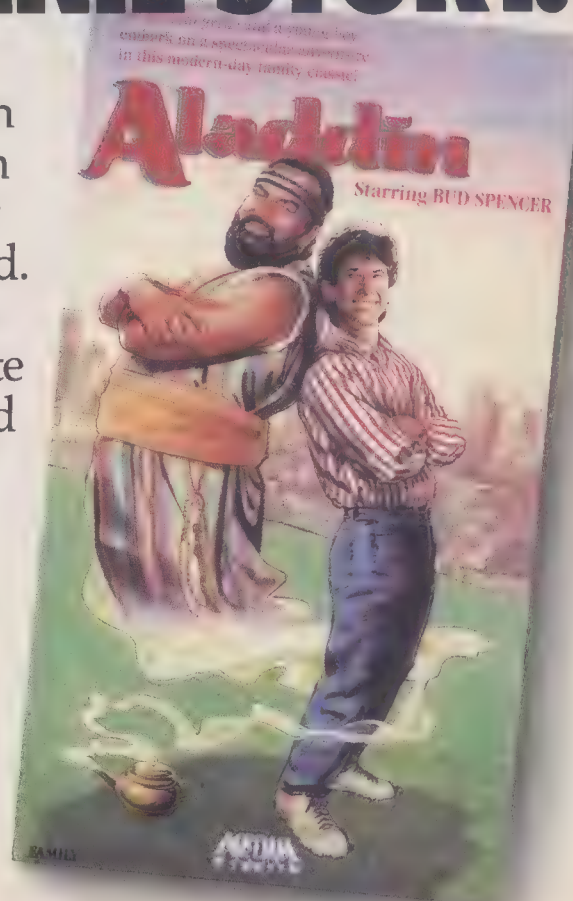
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Hi-Fi
STEREO

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WEST COAST NOTES

By Wolf
Schneider



Comedian Martin Mull returns to Hawkins Falls.

Sky Tax

You can rent it, you can buy it, and now you can see a 30-second spot for it on Continental and Eastern airline flights. We're talking *Tax Attack '87*, in which actor-comedian Robert Klein helps you contend with the I.R.S. The LCA/New World videocassette can even be mail-ordered. And wouldn't it make a thoughtful little item for your accountant—especially if you still haven't paid him/her for preparing your 1986 tax return?

The White Man's Burden

Comic/actor Martin Mull returns to the lily-white suburb of Hawkins Falls, Ohio in *The History of White People in America: Volume II*. The cassette contains four sensitive episodes: "White Religion," "White Politics," "White Crime" and "White Stress." Says the 43-year-old former art student and rock'n'roller, "'Stress' has a very simple premise. We simply follow one man for a week and hope he falls apart."

Mischa Plus Seven

Karl-Lorimar executives have been talking to Mikhail Baryshnikov about a how-to video that uses ballet steps to exercise. They've also just closed one of their biggest licensing deals ever. Valued at more than \$12 million, the pact promises seven Cinecom movies for K-L home video.

CBS/Fox has the video rights to Cinecom's *A Room with a View*, but Karl should have some hot product in the upcoming *The Lighthorsemen* historical action-epic, Jonathan Demme's *Swimming to Cambodia* and others—most of which won't be out until next year.

Crime'n'Punishment

Did you catch the *Murder She Wrote* episode this past season in which videocassette revenues were the motive for murder? Check out the reruns this summer to find out how the issue of sales versus rentals could cause a slaying.

And on the subject of video and the law, two Es-

condido, California girls reportedly sued and won \$100,000 after watching the video, *Faces of Death*. According to an article in *U.S.A. Today*, attorneys for the two students claimed their clients suffered an unnatural fear of dying and needed counseling after viewing the cassette.



Tim Conway (right) lines up a putt.

Conway's Short Course for Duffers

Derk Dorf, the shortest golf expert ever, sports a Scandinavian accent and an eight-inch club in the comedy video, *Dorf on Golf*, an unusual gift for dad, or any other duffer in your life. Five-foot, eight-inch comedian Tim Conway portrays the four-foot Dorf. Does he frequent the fairways in his leisure time? "It's such a frustrating game. I was in a golf tournament one time and I hit the ball and it went between my legs and hit the guy behind me. I quit," says the man

whose preferred sport is horse racing. "I go to a window and give some guy money for a ticket and then I tear it up." Look for a handicapping video from Conway, but only after *Dorf, the Outdoorsman*, in which the midget hunts big game. "Videotape allows you the leeway of having fun without someone else telling you what you should be doing creatively," concludes Conway. "If you make 50,000 cassettes and only six of them sell, you know people don't think you're too creative."



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New Products

Edited by Louis Kesten



Zenith's VRD700 Super VHS VCR

Zenith Introduces First Super VHS VCR

Zenith has announced the VRD700, its first VCR to use the new Super VHS technology. Super VHS can record more than 400 lines of horizontal resolution (compared to conventional VHS's 240 lines) and virtually eliminates crosstalk between the chrominance and luminance

signals. Other highlights of the VRD700 include HQ circuitry, hi-fi stereo, noise-free slow motion, 14-day/8-event onscreen programming and the new VHS Index Search System. The VRD700 will be available in August.

Price: not available.

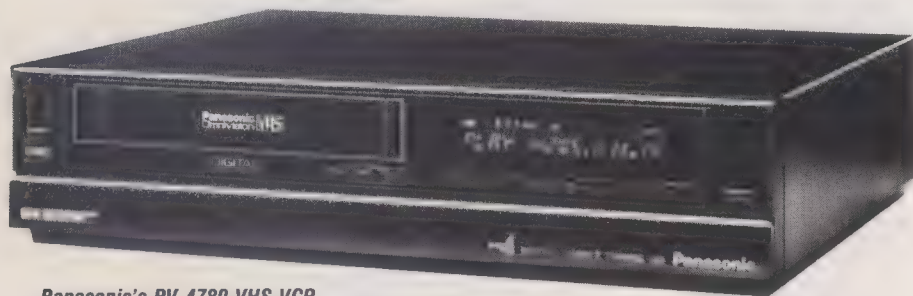
For additional information, circle No. 150 on Reader Service Card.

Panasonic VCR Boasts Digital Effects

Panasonic's PV-4780 VHS HQ VCR uses digital technology to provide special effects including picture-in-picture, variable strobe, still frame, freeze frame, and slow motion. A multi-strobe feature divides the screen into quadrants of

4780's "Hi-Tech-4" double azimuth four-head configuration, which reads every field of information from a tape.

The deck's 64-function remote control has an LCD screen to assist in programming, and can also control many Pan-



Panasonic's PV-4780 VHS VCR

freeze-frame images that scroll counter-clockwise at variable speeds. TV channel search also divides the screen in four, and displays the next four channels available in the viewing area; three as still frames and the fourth live, with their respective channel numbers. Special effects are further improved by the PV-

asonic TVs. The PV-4780 has 155-channel digital quartz tuning, 14-day/8-event programming and auto index search. Audio highlights include VHS hi-fi stereo and MTS and SAP decoding.

Price: Not available.

For additional information, circle no. 151 on Reader Service Card.

Sony Debuts Lightest Handycam Yet

Sony's CCD-M7U, weighing only 2.1 pounds with tape and battery, is the lightest camcorder yet. The Handycam is part of the Pak 7 8mm video system, which also includes the three-pound EV-P10U portable VCR. The camcorder features a new two-zone focusing system,



Sony's CCD-M7U 8mm camcorder

with one position for wide-range focus and one for close-ups, along with auto white balance and auto iris. The lens is sensitive to light as low as 10 lux, while the optical viewfinder has LED indicators for "tape run," "battery charge" and focus position. The CCD-M7U can be powered by an NP-55 nicad battery or by six AA batteries.

The EV-P10U deck has direct audio/video outputs and an RF adapter for simple connection to a TV. The VCR features high-speed picture search and still frame, and can operate for two hours on the NP-55 battery. An edit switch improves the quality of transfers to other formats. The Pak 7 system comes with a hard carrying case.

Price: \$1,450.

For additional information, circle no. 152 on Reader Service Card.

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347153. Cyndi Lauper—True Colors. (Portrait)
347039. Billy Idol—Whiplash Smile. (Chrysalis)
346643. Andreas Vollenweider—Down To The Moon. (CBS)
346478. Madonna—True Blue. (Sire)



346957

314443. Neil Diamond's 12 Greatest Hits, Vol. 2. (Columbia)
244459. Santana—

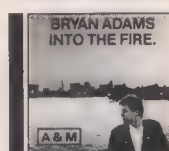
348979. Tina Turner—Break Every Rule. (Capitol)
343319. Janet Jackson—Control. (A&M)
349571. Boston—Third Stage. (MCA)
319541. Elton John—Greatest Hits. (MCA)
321380. Barbra Streisand's Greatest Hits, Vol. II. (Columbia)
318089. Michael Jackson—Thriller. (Epic)
342105. Bangles—Different Light. (Columbia)



347955

347492. Glenn Miller Orchestra—In The Digital Mood. (Digital—GRP)
293597. Led Zeppelin—Houses Of The Holy. (Atlantic)
345827. Bob James and

344622. Anita Baker—Rapture. (Elektra)
319996-399998. Motown's 25 #1 Hits From 25 Years. (Motown)
291278. The Doobie Brothers—Best of the Doobies. (Warner Bros.)



353946

345777. Peter Gabriel—So. (Geffen)
246868. Jim Croce—Photographs And Memories—His Greatest Hits. (Sajal)
334391. Whitney Houston. (Arista)
333286. Phil Collins—No Jacket Required. (Atlantic)
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286914. Fleetwood



346023

308049. Creedence Clearwater Revival Featuring John Fogerty/Chronicle. 20 greatest hits. (Fantasy)
343582. Van Halen—5150. (Warner Bros.)
326629. Bruce Springsteen—Born In The U.S.A. (Columbia)
342097. Barbra Streisand—The Broadway Album. (Columbia)
219477. Simon & Garfunkel's Greatest Hits. (Columbia)
287003. Eagles—Their Greatest Hits 1971-1975. (Asylum)
336222. Dire Straits—Brothers In Arms. (Warner Bros.)
334607-394601.

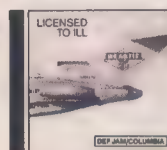
341073. Steely Dan—A Decade of Steely Dan. (MCA)
314997-394999. Stevie Wonder's Original Musiquarium 1. (Tamla)
348110. Buddy Holly—From The Original Master Tapes. (Digitally Remastered—MCA)
260638. Chicago's Greatest Hits. (Columbia)



354449

353771. Bolling/Rampal: Suite No. 2 for Flute & Jazz Piano Trio. (Digital—CBS)
353458. Bruce Willis—The Return of Bruno. (Motown)
352245. David Sanborn—A Change Of Heart. (Warner Bros.)

351718. Georgia Satellites. (Elektra)
351122. Europe—The Final Countdown. (Epic)
350140. Pretenders—Get Close. (Sire)
349670. Teresa Stratas Sings Weill—Y Chamber Symphony, Gerard Schwarz. (Digital—Nonesuch)
348318. The Police—Every Breath You Take—The Singles. (A&M)
348094. Original Soundtrack—Stand By Me. (Atlantic)
346312. Billy Joel—The Bridge. (Digital—Columbia)
344721. Lionel Richie—Dancing On The Ceiling. (Motown)



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353037. Miles Davis—Sketches of Spain. (Digitally Remastered—Cl. Jazz Masterpieces)
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Z72/C2

Z73/C3

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reject any application
membership. Z71/C3

NOTE: we reserve the right to reject any application or cancel any membership.

New Products

Edited by Louis Kesten



Zenith's VRD700 Super VHS VCR

Zenith Introduces First Super VHS VCR

Zenith has announced the VRD700, its first VCR to use the new Super VHS technology. Super VHS can record more than 400 lines of horizontal resolution (compared to conventional VHS's 240 lines) and virtually eliminates crosstalk between the chrominance and luminance

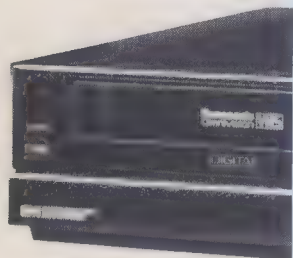
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signals. Other highlights of the VRD700 include HQ circuitry, hi-fi stereo, noise-free slow motion, 14-day/8-event onscreen programming and the new VHS Index Search System. The VRD700 will be available in August.

Price: not available.

Panasonic VCR Boasts Digital Effects

Pasasonic's PV-4780 V uses digital technology to effects including picture-in-picture, still frame, freeze, slow motion. A multi-screen provides the screen into quad



Panasonic's PV-4780 VHS V.

freeze-frame images that
clockwise at variable spe
search also divides the s
and displays the next fou
able in the viewing area;
frames and the fourth li
respective channel numb
fects are further improve

18 Video July 1987

Sony Debuts Lightest Handycam Yet

Sony's CCD-M7U, weighing only 2.1 pounds with tape and battery, is the lightest camcorder yet. The Handycam is part of the Pak 7 8mm video system, which also includes the three-pound EV-P10U portable VCR. The camcorder features ■ new two-zone focusing system.



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348458. Dvorak: Cello Concerto—Yo-Yo Ma; Maazel, London Philharm. (Digital—CBS Masterworks)
347153. Cyndi Lauper—True Colors. (Portrait)
347039. Billy Idol—Whiplash Smile. (Chrysalis)
346643. Andreas Vollenweider—Down To The Moon. (CBS)
346478. Madonna—True Blue. (Sire)

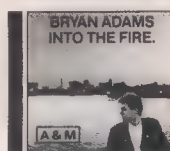
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321380. Barbra Streisand's Greatest Hits, Vol. II. (Columbia)
318089. Michael Jackson—Thriller. (Epic)
342105. Bangles—Different Light. (Columbia)



347955

347492. Glenn Miller Orchestra—In The Digital Mood. (Digital—GRP)
293597. Led Zeppelin—Houses Of The Holy. (Atlantic)
345827. Bob James and David Sanborn—Double Vision. (Warner Bros.)

344622. Anita Baker—Rapture. (Elektra)
319996-399998. Motown's 25 #1 Hits From 25 Years. (Motown)
291278. The Doobie Brothers—Best of the Doobies. (Warner Bros.)



353946

345777. Peter Gabriel—So. (Geffen)
246868. Jim Croce—Photographs And Memories—His Greatest Hits. (Saja)
334391. Whitney Houston. (Arista)
333286. Phil Collins—No Jacket Required. (Atlantic)
349985. Johnny Mathis/Henry Mancini—The Hollywood Musical. (Columbia)
286914. Fleetwood Mac—Rumours. (Warner Bros.)



346023

308049. Creedence Clearwater Revival Featuring John Fogerty/Chronicle. 20 greatest hits. (Fantasy)
343582. Van Halen—5150. (Warner Bros.)
326629. Bruce Springsteen—Born In The U.S.A. (Columbia)
342097. Barbra Streisand—The Broadway Album. (Columbia)
219477. Simon & Garfunkel's Greatest Hits. (Columbia)
337003. Eagles—Their Greatest Hits 1971-1975. (A&M)
336222. Dire Straits—Brothers In Arms. (Warner Bros.)
334607-394601. Carpenters—Yesterday Once More. (A&M)

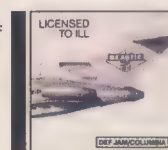
341073. Steely Dan—A Decade of Steely Dan. (MCA)
314997-394999. Stevie Wonder's Original Musiquarium 1. (Tama)
348110. Buddy Holly—From The Original Master Tapes. (Digitally Remastered—MCA)
260638. Chicago's Greatest Hits. (Columbia)



354449

353771. Bolling/Rampall: Suite No. 2 for Flute & Jazz Piano Trio. (Digital—CBS)
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352245. David Sanborn—A Change Of Heart. (Warner Bros.)

351718. Georgia Satellites. (Elektra)
351122. Europe—The Final Countdown. (Epic)
350140. Pretenders—Get Close. (Sire)
349670. Teresa Stratas Sings Weill—Y Chamber Symphony, Gerard Schwarz. (Digital—Nonesuch)
348318. The Police—Every Breath You Take—The Singles. (A&M)
348094. Original Soundtrack—Stand By Me. (Atlantic)
346312. Billy Joel—The Bridge. (Digital—Columbia)
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355156. Vladimir Horowitz Plays Favorite Chopin. (Digitally Remastered—CBS Masterworks)
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353037. Miles Davis—Sketches of Spain. (Digitally Remastered—Cl. Jazz Masterpieces)
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If you wish to receive the Selection of the Month, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, fill in the response card always provided and mail it by the date specified. You will always have at least 10 days in which to make your decision. If you ever receive any Selection without having 10 days to decide, you may return it at our expense.

The CDs you order during your membership will be billed at regular Club prices, which currently are \$14.98 to \$15.98—plus shipping and handling, and sales tax where applicable. (Multiple-unit sets may be higher.) There will be special sales throughout your membership. After completing your enrollment agreement you may cancel membership at any time.

Special Bonus Plan: After you buy 2 CDs at regular Club prices, you can build your collection quickly with our money-saving bonus plan. It lets you buy one CD at half price for each CD you buy at regular Club prices.

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422/F87

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Z69/C2

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Z71/C3

Selections with two numbers contain 2 CDs and count as 2—so write in both numbers.

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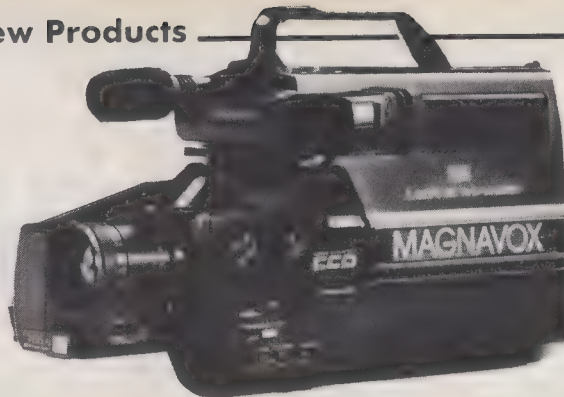
Azden wireless microphones are available at most camera and video hardware dealers. For literature and the name of your nearest Azden dealer please contact us.



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New Products



Magnavox's VR9240AV
full-size VHS camcorder

Magnavox Camcorder Adds High-Speed Shutter

Magnavox's VR9240AV full-size VHS camcorder features a 1/1000-second shutter for blur-free action pictures. The "Movie Maker" has a solid state CCD image sensor that records in light as low as 7 lux. The f/1.2 lens has 6x power zoom, a macro range and infrared auto-focus. A flying erase head allows sharper

edits between scenes on a tape. The Movie Maker also features audio and video dub and auto date and time recording.

Price: \$1,700.

For additional information,
circle no. 157 on Reader Service Card.

Kloss Introduces 60-Inch TV

Kloss Video's Model Ten is a 60-inch rear projection TV that uses Faroudja image processing to enhance picture detail. The Model Ten uses high-resolution, high-output tubes with an f/0.7 lenses for a brighter picture. It also has a 139-channel frequency synthesis tuner and connects to any NTSC or RGB video source. Audio highlights include an MTS and SAP decoder, Dolby surround sound, an amplifier and external stereo speakers.

The Model Ten measures 50 inches wide by 30 deep, and weighs 360 pounds.

Price: \$4,396.

For additional information,
circle no. 156 on Reader Service Card.



Kloss' Model Ten rear projection TV

Sanyo 8mm Camcorder Boasts Fast Shutter



Sanyo's VM-10 8mm
camcorder

Sanyo's VM-10 8mm camcorder, weighing 2.9 pounds without battery, features a 1/1800-second shutter speed for sharper videos of moving objects. The VM-10's three-head double-azimuth design helps to reduce noise further during picture search, still and slow motion. Other features include a CCD image sensor, a 6x power zoom lens with macro range, digital autofocus, auto iris, auto white balance, and backlight compensation. The electronic viewfinder pivots 90 degrees and can be removed from the camcorder for remote monitoring.

Price: \$1,300.

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Story by CHUCK WORKMAN Screenplay by MICHAEL PASEORNEK & BRADLEY KESDEN
Executive Producers ANDRE LINK and LAWRENCE NESIS Produced by DON CARMODY and JOHN DUNNING
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New Products



Sony's Betamovie Pro BMC-1000K

Sony Camcorder Uses Beta I Speed

The Sony Betamovie Pro BMC-1000K camcorder uses Super Hi-Band Beta recording to enhance picture sharpness, detail and texture. The Betamovie's CCD image sensor is sensitive to light as low as 15 lux, while the f/1.2 6x power zoom lens has manual focusing with a macro range. Other highlights include auto white balance, a one-inch electronic

viewfinder, indexing and a data display system that superimposes either the date or the time onto each scene. The BMC-1000K weighs 5.9 pounds without battery.

Price: \$1,800.

For additional information,
circle no. 153 on Reader Service Card.



NEC's V-40 VHS camcorder

NEC Improves Autofocus On New VHS Camcorder

NEC's V-40 VHS camcorder, weighing 5.5 pounds without battery, uses a piezoelectric autofocus system that analyzes available light to bring objects in a field of view into sharper focus, while two-step autofocus allows a user to set the size of the image being recorded. The half-inch CCD image sensor records in light as low as 10 lux, while HQ circuitry improves detail enhancement and white peak level. The f/1.2 6x power zoom lens with macro has a high-speed shutter that can record at

1/1000 of a second.

The V-40 has a 2/3-inch electronic viewfinder with displays for date, time, tape counter and recording status. Other features include audio dubbing, fade-in, fade-out and record review. The V-40 comes with a two-hour battery, an AC adapter, a car battery adapter and a cable for connection to a TV.

Price: \$1,859.

For additional information,
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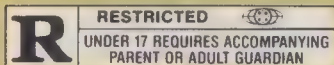
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Music By: RICHARD DeLABIO AND KENNY KOTWITZ • Screenplay By: JOSEPH PURCELL AND ROGER KERN
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Rabbit System's Double Play

Rabbit Adds Picture-In-Picture to Any TV

Rabbit Systems' Double Play allows viewers to watch two programs on a single TV. Double Play's tuner generates a screen-within-a-screen one-eighth the size of the original picture. You can scan through channels on the small screen without interrupting the main video, freeze the small image, switch back and forth between the two screens,

monitor a tape while watching broadcast TV, move the small screen to any corner of the primary screen and display station identification on the small screen. Double Play is equipped with its own wireless remote.

Price: \$229.

For additional information,
circle no. 158 on Reader Service Card.

NEC TV Features Picture-in-Picture

NEC's DT-2680 monitor/receiver features digital picture-in-picture (PIP), allowing a user to view one video source on its 26-inch screen and a second source in a 7.5-inch inset. The digital memory can also freeze up to three different pictures, and the insets can be rotated around the perimeter of the screen. A digital comb filter reduces interference between color and luminance information in the video signal. NEC claims a horizontal resolution of over 500 lines.

The 2680 has a flat square tube with a detachable, tinted screen cover, a full-function remote, onscreen displays, cable compatibility and a sleep timer. The back panel houses three stereo audio/video inputs, two antenna inputs, an RGB input and two stereo A/V outputs. Audio highlights include an MTS decoder, a stereo amplifier and speakers and "Sound Wide" simulated stereo from mono sources.

Price: \$2,000.

For additional information,
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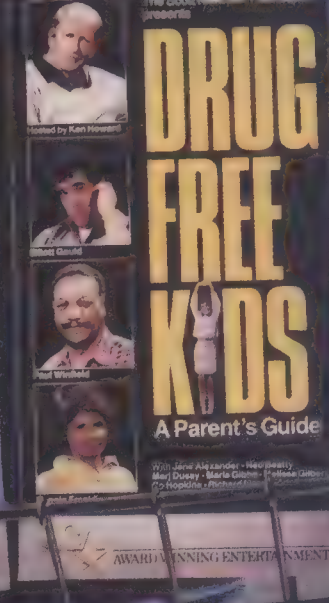
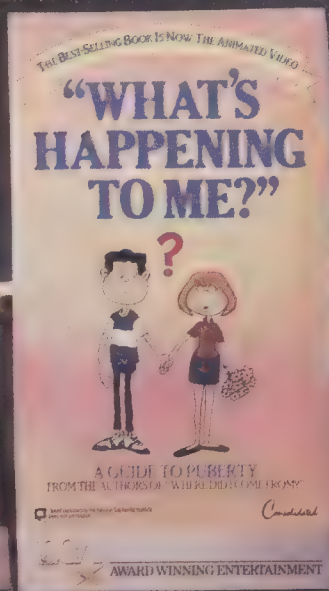
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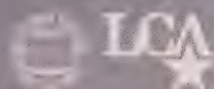
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Video Magazine Sept. 1986

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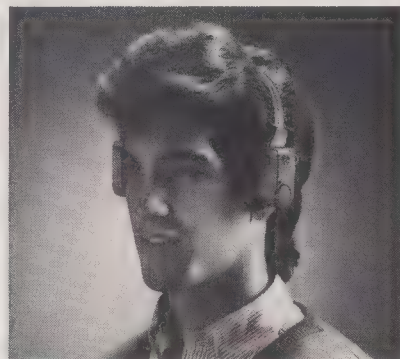
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New Products

Sharp TV Features Flat Square Tube

Sharp's 20MP67 20-inch TV houses a flat square screen in a traditional wood-grain cabinet. The set's 110-channel, cable-compatible PLL quartz synthesized tuning can be operated by a 19-function, random access remote control. Other highlights include auto color, an LED channel indicator and a sleep timer.

Price: Not available.

For additional information,
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Sharp's 20MP67 20-inch TV

Goldstar's Projection TV Adds MTS and SAP

Goldstar's PJT-4588 45-inch rear projection TV features a two-way, four-speaker system with MTS and SAP decoding. The set uses three liquid-cooled tubes and has a 90-degree viewing angle. The 139-channel, cable-compatible frequency synthesis tuning can also be controlled using the random access remote. The PJT-4588 also features two audio/video input and output jacks, as well as onscreen time and channel displays.

Price: \$2,995.

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Goldstar's PJT-4588 45-inch rear projection TV

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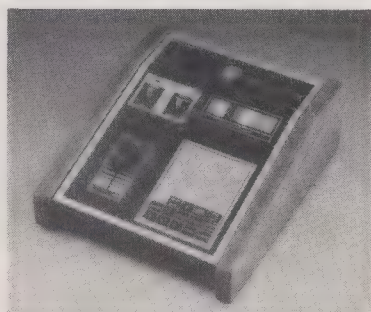
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Hitachi Super VHS VCR Has Digital Effects

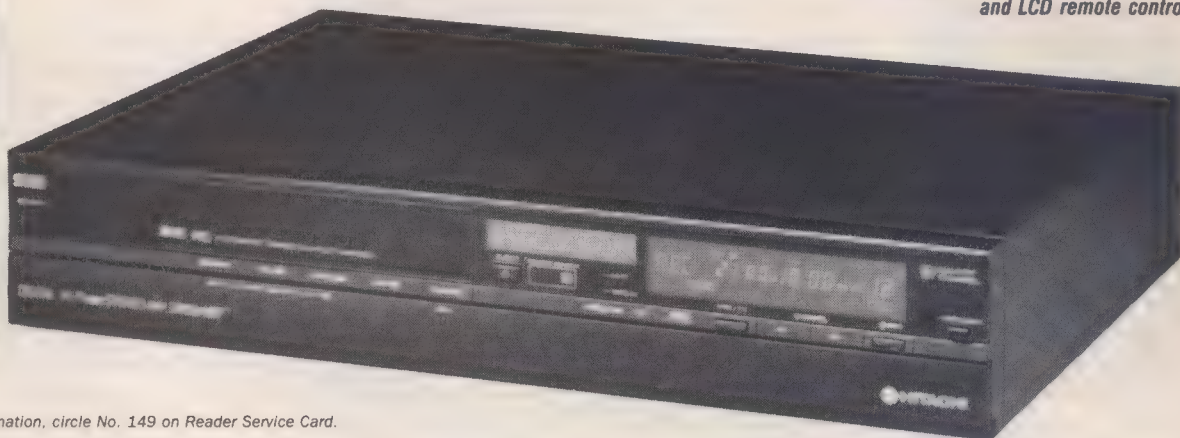
Hitachi's VT-2700A VCR boasts not only Super VHS resolution (over 400 lines) but an impressive array of digital effects, too. Those effects include picture-in-picture, multi-strobe, mosaic, slow motion, high-speed search, freeze frame and still frame. "Twelve-picture TV channel" divides the screen into 12

parts, displaying stills from 11 broadcast channels and live action from a 12th, while "12-picture play/freeze" creates a strobe sequence of 12 stills from a tape. A feature called "30-second skip" lets the viewer skip over commercials in tapes recorded off-the-air.

The VT-2700A tunes VHF, UHF and

85 cable channels and features 8-event/1-year onscreen programming, VHS index search system, auto play, auto rewind, HQ circuitry and an LCD remote control. Audio highlights include hi-fi stereo sound and an MTS decoder.

Price: \$1,199.



Hitachi's VT-2700A Super VHS VCR and LCD remote control

For additional information, circle No. 149 on Reader Service Card.

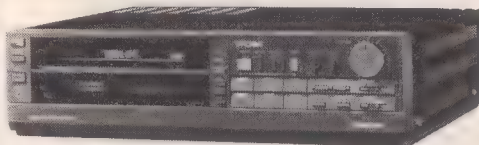
Toshiba Offers Digital Audio on VHS VCR

The Toshiba DX-900 VHS HQ VCR features Pulse Code Modulation (PCM) audio recording, which converts incoming analog audio signals into digital for improved dynamic range and frequency response. Digital video effects include freeze, still, slow motion and a four-screen "quadrant effect." Multi-still shows four still pictures with a time lag, multi-series strobos four stills clockwise or counterclockwise, and multi-memo shows four individually selected stills.

The DX-900 has a 4-event/14-day timer that can be programmed by touching a fiber-optic pen against the onscreen display. The 139-channel cable-compatible tuner can be controlled from the remote, which also operates many Toshiba TVs. Other audio highlights include MTS/SAP decoding and VHS hi-fi sound.

Price: \$1,300.

For additional information, circle no. 147 on Reader Service Card.



Toshiba's DX-900 VHS HQ VCR

NEC Adds Digital Noise Reduction to VCR

NEC's DX-5000 VHS VCR uses digital field storage, digital signal processing, and HQ circuitry to produce the sharpest video yet from an NEC VCR. A digital drop-out compensator prevents excessive video deterioration from dirt on

and a counter that displays playing times in hours, minutes and seconds. The 5000 has a 140-channel cable-compatible tuner and 8-event/21-day programming with daily or weekly repeat. Programming instructions can be displayed



NEC's DX-5000 VHS HQ VCR

playback heads or scratches on videotape. The 5000's digital effects include noise-free slow motion, freeze frame, reverse play and three-speed strobe. The digital picture memory also allows the user to freeze a broadcast picture.

Other highlights include an automatic indexing system that places a signal at the beginning of each taped segment,

onscreen or on the LCD readout of the 50-function remote. Audio highlights include VHS hi-fi and linear stereo with Dolby noise reduction, as well as an MTS/SAP decoder.

Price: \$1,200.

For additional information, circle no. 148 on Reader Service Card.

Fine Tuning

Your Video Questions Answered

Video Speed Traps

Q When I play a rental tape that's recorded at the SP speed, how does the VCR know to play it back correctly if the speed switch is set to another speed, like EP? Is the correct speed encoded at the beginning of the tape? Also, why don't manufacturers put the RCA-type in/out jacks on the front of the VCR? That would make it a lot easier to re-wire video gear from time to time.

John Delaine
Madison, Wis.

A Every recorded VHS, Beta and 8mm tape has control signals continuously throughout its length. These signals (along the bottom edge of VHS and Beta tapes, but elsewhere on 8mm tapes) tell the VCR which speed to use for playback, regardless of the speed for which the VCR is set. The A/V input/output jacks found on almost all VCRs are at the back because most people want the wires to be out of sight. Many industrial VCRs, for which function is more important than good looks, place some of the input jacks on the front. Sony's SL-HF1000 Beta VCR also has a set of front jacks.

Opting for Diopters

Q Which camcorders have diopters to compensate for eyes that need prescription glasses. Can I buy an adapter for those that don't have them?

J. C. Melotte
Deperre, Wis.

A Since so many people wear eyeglasses, camcorder manufacturers have been providing adjustable

eyepieces for the optical and electronic viewfinders on their camcorders ever since they first appeared. Even Sony's point-and-shoot Handycam has one.

More Super VHS

Q After reading "Super VHS—A Great Leap Forward" (Apr. '87), I have some questions about the new format. When will Super VHS machines be available, and at what cost? What does JVC say about compatibility? How much of the market does Super-VHS hope to reach? What about prerecorded movies in Super-VHS? What are people without the new machines expected to do if they want to see these tapes? David B. Cohen
Milwaukee, Wis.

A The first Super VHS VCRs should be available this fall. It's expected they will sell for about \$200 more than current high-end VCRs. This could place them in the \$1,400 to \$1,700 range, but pricing is uncertain now because of the changing value of the yen compared to the dollar. Super VHS machines are not downwardly compatible. You won't be able to play a Super VHS tape on a standard VHS machine. The cassette will fit and thread, but the picture quality will be terrible because of electronic incompatibilities. Standard VHS tapes, however, will be playable on Super VHS machines, which will have automatic circuits to switch them to standard VHS mode. It will also be possible to record standard VHS tapes on Super VHS machines, again by flipping a switch.

The "Big Five" VHS manufacturers (JVC, Matsushita, Hitachi, Mitsubishi and Sharp) expect Super VHS to become the format of choice for most consumers in the coming decade, and a series of tabletop models and camcorders will eventually be introduced. Prerecorded software is also inevitable. But it is a year or more away, and may be phased in slowly as the population of Super VHS players grows.

Pushing TV's Limits

Q Your story on Super VHS said that the new recorders will have 430 lines of resolution. How will today's TVs use the full power of these VCRs when the signals coming from TV stations have only 330 lines? Bernard Litfen
Brooklyn, N. Y.

A The current system limits the bandwidth of each TV channel to 6 megahertz, only 4.2 of which are available for the video signal. That translates to about 80 lines of resolution for every megahertz of bandwidth, or 336 lines. Super VHS (and Sony's Extended Definition Beta, which offers 500 lines of resolution) will enable you to get the most out of what the broadcast system now offers. Current home video equipment can only deliver about 240 lines.

Disconnected

Q I have a Sony CCD-V110 8mm camcorder. If I were to connect its audio/video outputs to the inputs of a separate VCR with, say, 400 lines of resolution, would I get the full 400 lines on the

VCR's recorded tape? In other words, what is the resolution of the camera portion of the CCD-V110? I know that the recorder portion has a resolution of about 240 lines, but can I get higher resolution by plugging my camcorder into the new Super VHS VCRs when they become available?

George R. Tyndall
Reseda, Calif.

A The horizontal resolution of the CCD chip in Sony's CCD-V110 is about 300 lines, which is more than the connected VCR can record and more than many monitors can display, even in the direct electronics to electronics mode, where no recording takes place.

A better tape medium, like Super VHS or ED Beta, would capture more of the detail. However, connecting machines as you propose can make using the camcorder more difficult. Even if you acquire a Super VHS VCR, you may find it more practical to wait for a good high-resolution Super VHS camcorder, which is also on the drawing board, or use a separate camera. Some tube-type consumer cameras can deliver 480 lines of resolution.

CED Sunset

Q I notice that VIDEO's tape and disc "Directory" still includes CED in the "Programming Legend." I thought CED discs were not being made anymore. Is there a company that still produces CED discs? If not, why couldn't RCA continue to produce these discs in limited editions?

Steven Curtis
Iowa City, Iowa

A CED discs are no longer made by RCA or anyone else. The last discs were pressed in late 1986. RCA said it would support the format as long as there was a "reasonable" demand for the discs and continued to press discs at a loss for three years after it stopped making the players. But with the arrival of lower-priced VCRs and the proliferation of tape rental stores, the demand for CED discs died off dramatically: continuing to press CED discs became economically impractical for RCA. However, more than 20 million were pressed, and some stores have been clearing out their CED inventories at prices ranging from 98 cents to \$.98 making them real bargains for movie fans who still have CED players.

Dubbing Trouble

Q I just read your article on the Panasonic AG-1950 VHS VCR ("TV Den," March '87) and it sounds great, but what disturbs me is the lack of a split-track audio dub capability. With my Sansui AV-99 Special Effects Generator and its audio mixer, I can fade in and out from an external audio source and the audio of a tape. Can I achieve sound-on-sound dubbing this way? Dennis M. Rios
Yorba Linda, Calif.

A Unfortunately, the AG-1950 VCR only has a monaural linear track, in addition to its Hi-Fi audio, which can't be overdubbed. Your suggestion to mix two external audio sources into one and dub both together onto the linear track will work, but you'll lose the ability to listen to one channel or the other (a choice you would have if the machine did offer selectable, split-track audio). Future versions of the AG-1950 should offer additional refinements that will appeal to discriminating videophiles.


Scare Tactics

Q I recently bought some Beta tapes at a flea market. They were blank but had apparently been used for movies shown on airlines. The titles had been ripped off, but on the top of the cassettes were FBI warnings that read, "Playing this cassette on a Home Video Player could cause severe damage to the video heads." Is it possible to make a tape that can only be used on a certain kind of VCR and that would damage the heads on a regular VCR? Bob Billings
San Diego, Calif.

A There are some ways to mate a VCR and a cassette so that it can only be played in the modified machine. One way is to install a switch inside the VCR that is triggered by a recognition hole drilled into the shell of the cassette. The idea is to prevent the VCR from

playing conventional videotapes. Some hotels which offer a tape rental service for their rooms provide VCRs like this so you can't play your own tapes on their equipment—only the ones you rent from them.

There's virtually no way that a tape manufactured for a line of industrial equipment can't also be played back on consumer gear. One exception may involve the new metal particle videotape, which is just appearing for special-pur-

pose VHS and Beta equipment. Using such tape on conventional VCRs could lead to video head damage. But it's highly unlikely your tapes are of this type. The warning is probably just an adroit psychological deterrent. 

VIDEO welcomes your questions. Please do not enclose self-addressed envelopes as the volume of mail does not allow personal replies. Questions may be edited for clarity and space. Address letters to **Fine Tuning, VIDEO Magazine, 460 West 34th St., New York, N.Y. 10001.**

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The Camcorner

New Equipment & Shooting Tips

Sony's Ugly Duckling

by Roderick Woodcock



Sony's CCD-V1
8mm Handycam

Everyone remembers the fairy tale of the Ugly Duckling, who was so funny-looking and inelegant that he was scorned by all the other ducks in the pond. In the world of camcorders, the ugly duckling is Sony's CCD-V1 8mm Handycam. While Sony heavily promotes the more attractive CCD-V3 Auto Handycam and the full-featured CCD-V110 Pro 8, the CCD-V1 is left to fend for itself. But like the ugly duckling, the CCD-V1 may turn out to be a beautiful swan in disguise.

The CCD-V1 looks like it was designed by bolting together two existing components: the original Handycam and the EV-C8U recorder/player that came packed with it. And the CCD-V1 is less versatile than some of its siblings. Instead of the usual electronic viewfinder, it has a tubular optical view-

finder with three focus settings for distant, medium and close-up shots. There's no auto-focusing zoom lens either, just a "normal" focal length lens.

But the CCD-V1 has a few innovative features that aren't shared by its competitors. A customized integrated circuit translates the control track signals recorded on the 8mm tape into a linear time readout, displaying hours, minutes and seconds on an LCD "Data Display System." You can switch the display to a standard four-digit lap counter. The Data Display provides other information, too, including battery condition, dew warning, and whether the record lock tab has been activated. The only other camcorder with this feature is Sony's \$2,000 CCD-V110.

The V1 also comes with an

troller. Like almost all of Sony's 8mm VCRs, the CCD-V1 has a flying-erase head for crisp transitions from shot to shot.

The CCD-V1 is an easy machine to handle, owing to the angled styling of the grip and the vertical orientation of the camcorder itself, which places most of the weight in the recorder section on the bottom. The grip lets you rest your elbow near your waist to help steady your shots and keep your arm from going to sleep.

The CCD-V1 uses the same 250,000-pixel CCD pickup found in all of Sony's other 8mm camcorders. The 15mm f/1.6 lens is sensitive to light as low as 16

lux at maximum aperture. Picture quality is on a par with the other Handycams, although not quite as good as the deluxe CCD-V110, which sells for twice as much.

Adding to the versatility of this underrated camcorder is the CCD-V1's ability to double as a regular VCR by feeding it the signal from an external tuner or monitor/receiver for taping programs off the air. You can do that with the Pro 8 but not with the CCD-V3 Auto Handycam.

The CCD-V1, with its clunky appearance, looks like a prototype that escaped from the lab. Although it works well it lacks the polish designers usually add to a product before it's released to the public. Indeed, its genesis reveals an interesting side to the heated race to bring camcorders of all formats to market.

When Sony first previewed the V1 last summer, it gave no indication that any other upgraded 8mm camcorder

RM-87 wired remote control. It's as versatile as any infrared remote, controlling stop, play, record, still/pause, frame advance, forward and reverse search and shuttle, and power on/off. If you really need a wireless remote control, you can buy the optional RM-15 1K remote commander. Both gadgets plug into the Control L jack on the CCD-V1's back.

The Control L is important for editing too, whether you intend to use the CCD-V1 as an 8mm player or recorder, since the jack can connect to Sony's RME-100 Edit Con-

The Camcorner

was being readied for sale. But timing is critical in the world of consumer electronics. At the same time, Olympus unveiled its 8mm model, the VX-801. It was light and small, only a few inches and ounces larger than Sony's point-and-shoot Handycam, but it was full-featured. It has a compact power zoom lens, macro focusing, an electronic viewfinder, a flying erase head, and the ability to record and play back, either from the camera section or from an external audio/video input. It was an instant hit,

Sony's overlooked CCD-V1 may not be elegant but its low price makes it an unusual value.

especially with photo dealers who were looking for another brand name 8mm camcorder to complement Canon's VM-E10.

Did the appearance of the full-featured Olympus catch Sony off guard? Did Sony really think that the CCD-V1, with its limited features, would represent the next generation of "Handy" camcorders? The CCD-V110 was probably already on the drawing board, but my hunch is that the CCD-V3, which closely matches the Olympus in size, weight and features, had not yet been conceived.

How fast can you design and build a brand new product? If you're Sony, you can do it very fast, and I'm convinced that, once Sony saw the Olympus, it immediately set its engineers and designers on an around-the-clock schedule, resulting in the CCD-V3's debut late last August.

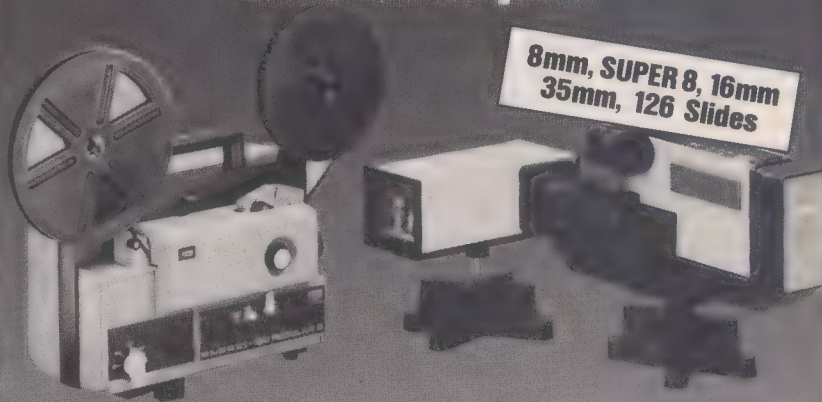
But full-scale manufacturing of the V1 had already begun. So, although the new camcorder had suddenly become an old camcorder, Sony still had an inventory of camcorders that had to be sold. In most stores, the CCD-V1 has been selling for \$800 or less, complete with the remote control, a battery and a battery charger/adaptor. Its list price is \$999.

The CCD-V1 may not have the elegant styling of the Auto Handycam or other models, but it's a sturdy workhorse with many worthwhile features. If you don't need a zoom lens or an EVF, but want the versatility of a camcorder that can record from the built-in camera or from an external tuner, the CCD-V1 may be just what you're looking for. As Bob Barker would say, "the price is right."



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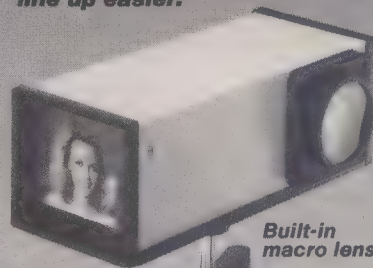
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ART BY PAUL YALOWITZ

The Couch And The Camera

WHEN THE SMITHSON FAMILY ENTERED MY OFFICE, THEIR DESPAIR WAS ALMOST PALPABLE. HERE WAS Mr. Smithson, 42, a successful Wall Street lawyer in a pin-stripe suit with a tasteful tie, a pleasant face. Here was Mrs. Smithson, 40, an advertising executive, obviously bright and socially adept, and here was their daughter, Jenny, 23, a struggling actress and a bulimic. Bulimia is a strange disorder that afflicts many young women around the country these days. Jenny, for mysterious reasons, had an irrational fear of getting fat (actually, she had a lovely figure) and an overwhelming compulsion to

B Y D R. S T E P H E N P. H E R M A N

eat tons of junk food. So, at least 15 times a day, after her binges, she'd make herself vomit.

As a practicing child and adult psychiatrist, I knew a great deal about eating disorders like bulimia and anorexia nervosa, the illness during which people can starve themselves to death while still believing themselves to be overweight. I knew that, besides whatever biochemical and genetic factors might be playing a role in Jenny's disorder, family relationships were affecting her illness in some way—maybe prolonging it, maybe covertly supporting it. I had to find out all I could about the Smithsons and how they communicated with each other. Along with the usual ways psychiatrists collect data on their patients—good history-taking, asking about dreams and fantasies, doing psychological tests, etc.—I decided I would learn a great deal about this family by videotaping a few sessions.

From talks with colleagues around the country, I knew that for an increasing number of therapists, educators, and researchers, video has opened a whole new world, one that can potentially advance therapeutic research, improve the training of neophyte therapists, and enhance therapy itself. Some psychiatrists love the technical side of videotaping as much as the medical work itself. Others concern themselves only with what's on the tape and leave technical matters to their crew. Yet those who have made video a part of their psychiatric work are stirred by its seemingly limitless possibilities. And, yes, they are just as concerned about maintaining patients' privacy along the way, which is why the names of patients in this story are pseudonyms.

Privacy was also a major concern for Jenny Smithson. In the first taping session, she described growing up in a home where, as an only child, she never felt any privacy. Her parents insisted she had always been allowed privacy. But my General Electric 9-96 10 VHS camcorder taped Jenny's mother crowding in close to her daughter, often picking flecks of dust and threads from Jenny's clothing and frequently trying to close the space on the couch between them. Jenny, on the other hand, tried to move away from her mother and occasionally grimaced when her mother picked off the "dust." However, she never complained or even seemed too aware of this nonverbal communication between them. They were all amazed when I showed them this part of the tape.

DISCOVERING VIDEO

Even in the pre-video era, psychiatrists used still photography, motion pictures, and audio tape. When video technology became more available in the early '60s, few psychiatrists realized its potential. One exception was Dr. Ian Alger, Clinical Professor of Psychiatry at the Albert Einstein College of Medicine in New York City and a consultant to the Video Subcommittee of the American Psychiatric Association. Alger and his colleague, Dr. Peter Hogan, were given an enormous two-inch videotape machine by the Sony Corporation to experiment with in their private practice. They also used one-inch reel-to-reel tape.

They would tape therapy sessions on one machine, show the patient the playback and record the patient's response to viewing the just-completed tape on a second machine. Alger soon found video particularly useful in group therapy. He taped sessions so group members could observe their reactions to each other with far more information than they had without the tape.

Patients are often amazed by their own behavior when they see it played back on video.



In one taped session, Ellen Wilson, a group member, complained to her husband that he usually looked down on her and did not show her enough respect. Doug Wilson vehemently denied this. After Alger said, "Let's go to the videotape," there it was for all to see: Ellen was talking but her husband wasn't listening. His expression was disdainful. Even his body faced away from his wife. The camera had told the truth, and Doug could finally see what was upsetting his wife. The couple had its work cut out for them.

The Smithsons also began to see, through the videotape and the sessions, that they were having problems in how they communicated with each other. For example, Mr. Smithson rarely got angry at his wife or Jenny. But Jenny often said she knew when he was upset, because he'd stiffen and his voice would change. Again, the videotape proved her point.

Some sessions became heated. Mr. Smithson didn't want to watch the rerun of a session in which Jenny actually yelled at him before breaking down and crying. Emotions ran high. Even I, the so-called neutral professional, grew anxious. At that moment, I wished I had been working with Dr. Minuchin.

Salvatore Minuchin, a world renowned family therapist and author, is another psychiatric video pioneer. Minuchin also used two-inch tape in the early '60s when he directed the Wiltwyck School for Boys, in Yorktown Heights, N.Y. He taped his sessions with disturbed youngsters and their families to sharpen his staff's work with these difficult cases. Later, as head of the Philadelphia Child Guidance Clinic, Minuchin produced hundreds of tapes of families in a building designed for extensive videotaping. He switched to VHS when it became available so more of his staff would have easy access to the tapes.

His aim in using video has always been to educate psychiatrists and other mental health professionals. In Philadelphia he

developed an extensive videotape collection. Now, as director of Family Studies, Inc., in New York City, he uses a camcorder to tape interviews with cancer patients and their families in the hospital and at home. "I would not know how to teach without videotape," he told me.

PRIVATE EYES

How do families react to being taped? Initially, the Smithsons, including their actress daughter, were not at all enthusiastic, and suspected my motives. "My father is afraid to find out what a creep he can be!" Jenny said.

But families rarely refuse. Minuchin says the groups he tapes understand that the tapes are used only by professionals for their own education. Does the camera's presence interfere? Minuchin starts by getting a group used to the gear. "At times," he said, "I start a session by saying to the children, 'There are

some funny things in this room. I want you to tell me how many funny things you see." The children might say they see two microphones, a camera, etc. "You're absolutely right," exclaims Minuchin. Then everyone forgets about the "funny things" and gets down to business. He respects a family's right to privacy and erases the tape if a family refuses to sign a release after a session.

Although I was working hard with the Smithsons, they were basically a sound and functioning family. Some families I have seen and taped had members who were very disturbed, even psychotic, people out of touch with reality. But the severity of their disorders doesn't mean that video cannot be applied to their treatment. Dr. Sheila Cantor, a Canadian child psychiatrist, uses videotape to work with one such very unusual kind of patient: the schizophrenic child. Schizophrenia is a devastating illness in which children and adults may have hallucinations, thinking disorders, paranoid and bizarre ideas, and extreme difficulty relating to others. Cantor, Medical Director of the Schizophrenia Treatment and Research Foundation of Manitoba, Inc., runs two programs in the Manitoba school system for these special children.

Using VHS recorders and time-coding for easy access later on, Dr. Cantor tapes these children in various situations, from the classroom to the lunchroom. She also tapes staff interventions with the children and monitors their progress as time goes by.

Some results are amazing. One time, the camera recorded a four-year-old boy hallucinating though none of the staff were aware of it. The tape showed the child turning toward and responding to hallucinated voices and visions. He was also blinking rapidly as if to blink away hallucinations.

Another time, Cantor allowed a very disturbed teenager to see himself on tape. "Billy had been psychotic all of his life and never understood what people meant by 'Stop that craziness!'" Cantor told me. "When he saw himself on videotape, he was horrified. He said, 'I do that? That's goofy.' It was interesting to see how he responded to his own behavior. He finally understood why he gets teased and beaten up. It's a lot easier now getting home to him that his behavior is unacceptable."

BREAKING THROUGH

I was hoping for some similar kind of breakthrough in my work with the Smithsons. It didn't happen. Sometimes I taped Jenny alone and let her view the tape without her parents. I had hoped



*The response
of the patient
to videotaped
sessions is
the key to
insight and
growth.*

that, confronted with her own description of bingeing and vomiting she would be so shook up (as I had been) that she would begin to stop. How could I have been so naive! Although my own setup—the GE camcorder and a 13-inch Sony color TV—was pretty basic, I had hoped the technology would bring dramatic changes to my psychiatric work.

Since psychotherapy is an art as well as a science, I should have known better. "Video is a very important tool, but psychotherapy is the process that does the healing." Those were comforting words to me from Dr. Edward Sanford, M.D., Clinical Director of the Taylor Manor Hospital in Ellicott City, Md. Sanford's use of video is far more complex than mine. Pursuing a lifelong interest in electronics, he started by audio taping psychotherapy sessions in the '60s. Today,

he videotapes them.

For Sanford, the patient's response to the taped sessions is the key to self-insight and growth. He calls his method "relevance-oriented video therapy." Patients in therapy—group members in particular—watch taped sessions and indicate where certain "relevant" events occurred. A microprocessor-based controller digitally identifies and retrieves any or all the segments and plays them back. Using computer-generated statistics, Sanford can analyze how different group members have defined "relevance" and how they compare to his own observations. He can also analyze how their perceptions change over time. This is not as cold and impersonal as it sounds, insists Sanford, who finds video a valuable tool to help break through the normal resistances all people have about looking at themselves and facing their problems.

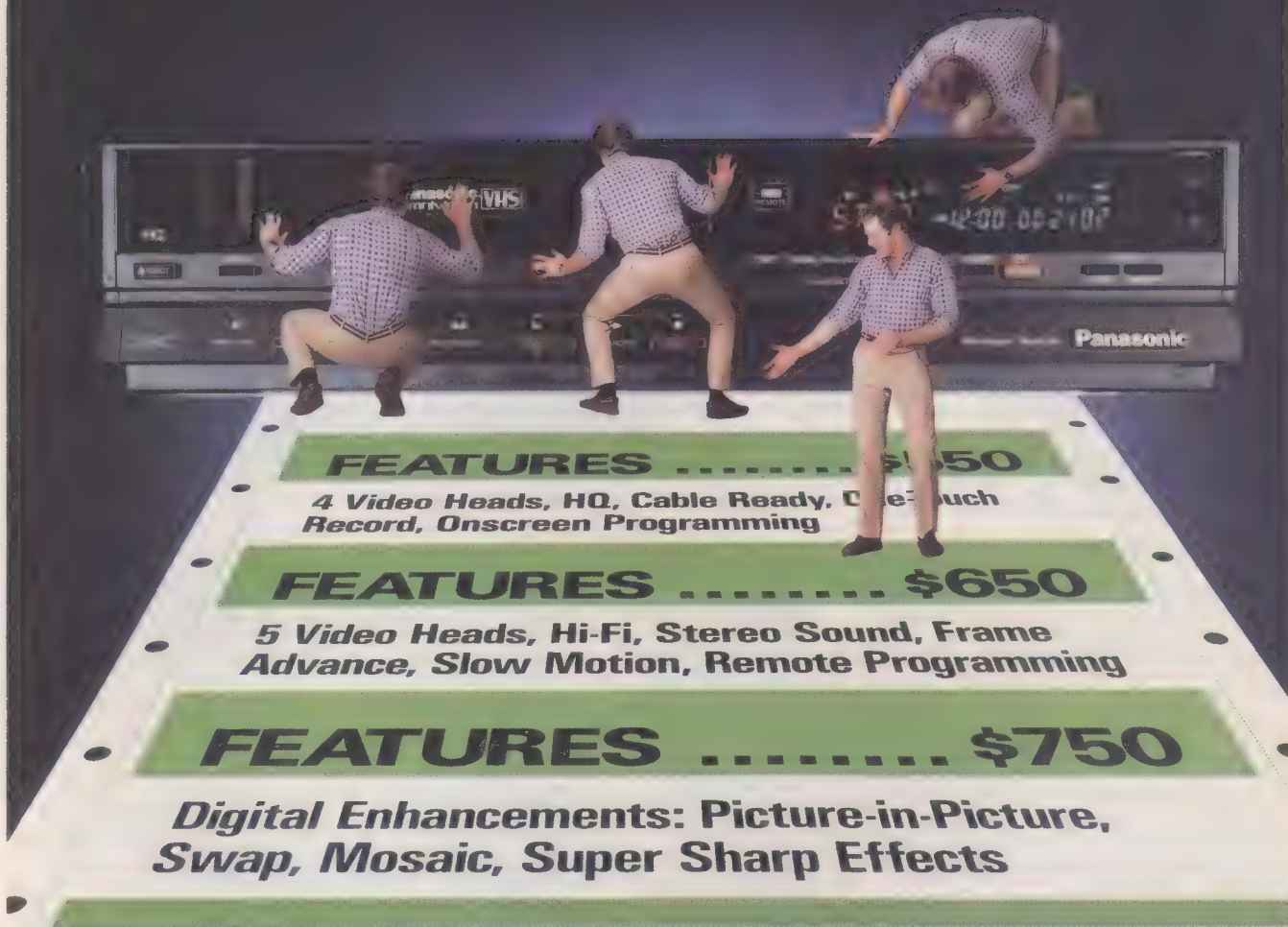
There's another, sometimes controversial, use for video technology: the evaluation of children suspected of having been sexually abused. Dr. David Corwin, a child psychiatrist and Assistant Clinical Professor of Psychiatry at the UCLA School of Medicine is a leader in this field. Corwin founded the Los Angeles Task Force on Interviewing Sexually Abused Children in 1981 to make evaluating these children as humane and nontraumatic as possible.

Videotaping initial interviews with suspected victims seems to reduce the further harm that can be done to them by repeated sessions with other doctors, defense lawyers, district attorneys, social workers, and others. In fact the American Academy of Child and Adolescent Psychiatry has endorsed the use of videotape in evaluating such children. Far from acting as a detective, judge or jury, the video camera simply records the child's response to questions as well as the skill and objectivity of the interviewer.

"It's incredible to see the kinds of emotions and nonverbal behaviors many sexually abused kids demonstrate when talking about such experiences," said Corwin. "Those are much more compelling than the words themselves." He recalled an interview with six-year-old Amy, who had trouble describing in words what an adult had apparently done to her. However, in her play, recorded vividly by the camera, she acted out in shocking detail what had happened.

Four-and-a-half-year-old Debbie had refused to talk about how she had been abused. Evidence suggested she had been hurt, but without some direct statement from her, the prosecution would

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C O V E R S T O R Y

THE RIGHT VCR

Your Value Guide to 130 Mid-Priced Models

There's nothing funny about buying the wrong machine. Paying for features you don't need or want, or overlooking features you do, can be a royal pain in the purse. But it needn't be. There's a large population of medium-priced VCRs with list prices between \$550 and \$800 that offer a staggering variety of feature/price combinations. Dollar for dollar, they present the best VCR values you can find, and at least one is sure to meet any videophile's need. Few are likely to lead

shoppers far astray.

The following is designed to help you narrow the hunt for a high-value VCR to those most likely to meet *your* needs. The accompanying chart lists more than 130 VHS and Beta brands and models, with information about both basic and exotic features. It includes a special value guide to help you identify the best bets in terms of features *and* price (see sidebar). Remember that prices are those suggested by manufacturers, and that dis-

BY RODERICK WOODCOCK

VCRs

counts, often substantial, are common. Note also that some of yesterday's luxury features are now virtually standard. We'll get into today's deluxe features, but let's start with what you should definitely expect to find in a mid-priced machine.

Virtually every machine, regardless of price, now has visible picture search, a programmable timer, a remote control, and multi-speed recording and playback, although their quality and versatility vary.

The clarity of the picture search, for example, depends on other VCR factors, such as the number of speeds the VCR can handle, as well as the number of its video heads. Every VCR needs at least two video heads to record and play back tape. Most low-cost VCRs have only two heads to perform all the recording and playback tasks, regardless of speed. All VHS machines perform at the "standard play" (SP) speed, which provides the best picture and sound but uses the tape the fastest. For longer programs, the slower "extended play" (EP, a.k.a. SLP) speed is available. It triples recording time but at a loss in quality. Both speeds are standard on all consumer VCRs.

A third, middle speed, called "long play" (LP) is available only on some VCRs. LP doubles recording time to four hours and provides a better video picture than EP but not as good as SP. VCRs from Hitachi, RCA, Panasonic, GE and some other brands record and play back at LP, while machines from JVC, Zenith and Akai play back at LP but cannot record at it. A few brands, like Toshiba, offer only SP and EP record and play.

If you're new to video, two speeds may be all you'll ever need. Use SP for high quality (it's the speed virtually all prerecorded movies use) and EP for programs you may watch just once. If you already have a library of LP tapes, a VCR that fully supports the LP speed may be a better investment. Note that many of the VCRs that play LP tapes do *only* that. While you can move the tape at high speed when you press picture search, you won't see a picture, just a blank screen; ditto for any special effects like still frame, frame advance and slow motion.

For a multi-speed VCR to offer clear picture search and special effects at all its speeds it needs a second set of video heads. Some brands, like Hitachi, RCA, Pentax and minolta, use three or five video heads to achieve clear picture search and special effects at both high and low speeds.

Extra video heads will also improve the quality of the recordings you make, especially at the fast SP speed, where the wider heads designed for the speed place wider video tracks on the tape. Your tapes will even play back more readily on a different VCR. With tapes made on a two-head VCR, you're more likely to have to adjust the tracking control to eliminate streaks

continued on page 41



VCR variety: (top to bottom) Akai's hi-fi VS-525U, \$780; Sony's SuperBeta SL-HF450, \$750; Goldstar's GHV-58FM, with slow-motion and frame advance, \$660; Panasonic's four-head PV-1565, \$550.

How to Use The Value Guide

Medium-priced VCRs present consumers with an awesome variety of features and prices. To help direct you toward those likeliest to meet your needs, we've rated the VCRs in the accompanying chart by the value of each machine's features as they relate to its price. Here's how it works:

The ratings in the "Value Guide" column were obtained by dividing each deck's list price by a figure summing up that VCR's features. The "Feature Points," which are also charted, are the sum of each machine's basic and special features, with extra weight assigned to features (like MTS) that dramatically improve performance and those, like picture-in-picture, that are still relatively exotic.

The ratings thus balance features against cost: the lower the number, the better the value; in effect, the more features per dollar. Among the VCRs in

the chart, the Value Guide ranges from 10, for models by Fisher, Magnavox and Sanyo, to 28.5 for Lloyd's entry, with the majority falling between 12 and 18. Since street prices vary greatly from list prices, you may wish to use the Feature Points column to arrive at your own value ratings based on locally advertised prices. Simply divide the discounted price by that VCR's feature points.

Some caveats: the Value Guide does not take account of qualitative performance measures such as those covered in "Videotests," differences in styling or craftsmanship or features not reported by manufacturers. Certain characteristics, such as the sophistication of remote controls, are not considered. We recommend you use the ratings as a *guide*—not a final scorecard—to focus on value as you shop for a VCR.

—The Editors

BUYER'S GUIDE TO MID-PRICE VCRs

BRAND	MODEL	HEADS	SPEEDS ¹	TIMER ²	AUDIO FEATURES	VIDEO FEATURES	FEATURE POINTS	PRICE	VALUE GUIDE
Mid-Price VHS VCRs									
Akai	VS-115U	2	3/3	14/4	M	FF,FR,OSP	35	\$550	15.5
Akai	VS-125U	2	2/3	14/8	M	FA,FF,FR,OTR	38	\$600	16
Akai	VS-515U	2	2/3	14/6	HF,MTS	FA,FF,FR,OSP,OTR,SM	62	\$750	12
Akai	VS-525U	2	2/3	14/6	AD,HF	FA,FF,FR,OSP,OTR,SM	50	\$780	15.5
Curtis Mathes	AV758	4	3/3	21/8	HF	FA,FF,FR,OSP,OTR,SM	58	NA	NA
Emerson	VCR951H	4	2/3	14/4	M	FF,FR,SM	37	\$600	16
Emerson	VCS955H	2	2/2	14/4	S	FF,FR,OTR	36	\$700	19.5
Emerson	VCS966H	2	3/3	14/4	AD,HF,MTS	FF,FR,OTR,SM	59	\$800	13.5
Fisher	FVH-920	2	3/3	14/6	MTS,S	FA,FF,FR,OSP,OTR	52	\$550	10.5
Fisher	FVH-940	4	3/3	365/8	MTS,S	FA,FF,FR,OSP,OTR	60	\$600	10
Fisher	FVH-950	4	3/3	365/8	HF,MTS	FA,FF,FR,OSP,OTR	67	\$800	12
General Electric	9-7175	2	3/3	14/4	MTS,S	FA,FF,FR,SM	38	\$630	16.5
General Electric	9-7176	2	3/3	14/4	MTS,S	FA,FF,FR,OSP,OTR,SM	51	\$630	12.5
General Electric	9-7215	4	3/3	14/4	M	FA,FF,FR,OTR,SM	42	\$580	14
General Electric	9-7245	4	3/3	14/4	M	FA,FF,FR,OTR,SM	42	\$600	14.5
General Electric	9-7250	4	3/3	14/4	M	FA,FF,FR,OTR,SM	42	\$600	14.5
General Electric	9-7256	4	3/3	14/4	M	FA,FF,FR,OSP,OTR,SM	42	\$600	14.5
General Electric	9-7276	4	3/3	14/4	MTS,S	FA,FR,OSP,OTR,SM	53	\$700	13
General Electric	9-7320	4	3/3	14/4	HF	FA,FF,FR,OTR,SM	41	\$720	17.5
General Electric	9-7350	4	3/3	14/4	HF,MTS	FA,FF,FR,OTR,SM	51	\$750	15
General Electric	9-7470	4	3/3	14/4	S	FA,FF,FR,OTR,SM	43	\$700	16.5
Goldstar	GHV-58FM	4	3/3	14/8	AD,S	FA,FF,FR,OTR,SM	35	\$660	19
Goldstar	GHV-1400M	4	3/3	14/4	M	FA,FF,FR,SM	38	\$550	14.5
Goldstar	GHV-8200M	2	3/3	14/4	HF,MTS	FA,FF,FR,OTR	56	\$650	11.5
Hitachi	VT-1370A	3	2/3	14/4	M	DE,FR,OSP,OTR,PIP	43	\$760	17.5
Hitachi	VT-1410A	2	3/3	14/4	S	FF,FR,OTR	37	\$565	15.5
Hitachi	VT-1430A	2	3/3	14/4	MTS,S	FF,FR,OTR	48	\$599	12.5
Hitachi	VT-1450A	3	3/3	14/4	MTS,S	FA,FF,FR,OSP,OTR,SM	54	\$629	11.5
Hitachi	VT-1570A	3	3/3	14/4	MTS,S	DE,FF,FR,OSP,OTR,PIP	55	NA	NA
Hitachi	VT-1700A	2	3/3	14/4	HF,MTS	FA,FR,OTR,SM	59	\$749	12.5
Hitachi	VT-1710A	3	3/3	14/4	HF,MTS	FA,FR,OTR,SM	60	\$749	12.5
Hitachi	VT-1720A	3	3/3	14/4	AD,HF,MTS	FA,FF,FR,OTR,SM	61	\$799	13
Hitachi	VT-1800A	5	3/3	365/8	HF,MTS	FF,FR,OSP,OTR	67	NA	NA
Hitachi	VT-P2000	3	3/3	14/4	M	FA,FF,FR,OTR,SM	40	\$695	17.5
Hitachi	VT-P3000	2	3/3	14/4	HF,MTS	DE,FR,OTR	56	\$795	14
Instant Replay	610 CM	2	3/3	14/4	M	FA,FF,FR,MF,OTR,SM	40	\$795	20
JC Penney	6076	2	3/3	14/4	HF,MTS	FF,FR,OSP,OTR	58	\$650	11
JVC	HR-D370	2	2/3	14/4	AD,HF,MTS	FR,OTR	56	\$749	13.5
Lloyd's	L824A	2	3/3	14/1	M	FA,FR,OTR	23	\$650	28.5
Magnavox	VR9642	4	3/3	21/8	M	FA,FF,FR,OSP,OTR	48	\$549	11.5
Magnavox	VR9645	4	3/3	21/8	M	DE,FA,FF,FR,OSP,OTR,PIP	52	\$649	12.5
Magnavox	VR9652	4	3/3	21/8	MTS,S	FA,FF,FR,OTR	68	\$679	10
Magnavox	VR9664	4	3/3	21/8	HF,MTS	FA,FF,FR,OSP,OTR	69	\$799	11.5
Magnavox	VR9520AT	2	3/3	14/4	M	FA,FF,FR,OTR,SM	38	\$574	15

1. Record/playback, indicates presence of SP, EP, LP.

2. Number of programmable days/events.

Chart by Bruce Owen and J.T. Way

Mid-Price VCR Legend

All charted VCRs have fast forward, fast reverse and infrared remote controls; all the VHS VCRs have HQ circuitry. NA (not available) indicates models which do not have a suggested price.

AUDIO FEATURES

AD: audio dub
HF: hi-fi sound
M: monaural sound
MTS: multichannel television sound
S: stereo sound

VIDEO FEATURES

DE: digital effects
FA: frame advance
FF: freeze frame
FR: forward/reverse scan
MF: multiple broadcast formats
OSP: onscreen programming
OTR: one touch record
PIP: picture-in-picture
SM: slow motion

BUYER'S GUIDE TO MID-PRICE VCRs

BRAND	MODEL	HEADS	SPEEDS ¹	TIMER ²	AUDIO FEATURES	VIDEO FEATURES	FEATURE POINTS	PRICE	VALUE GUIDE
Mid-Price VHS VCRs									
Magnavox	VR9530AT	2	3/3	14/4	M	FA,FF,FR,OTR,SM	40	\$599	15
Magnavox	VR9540AT	2	3/3	14/4	HF	FA,FF,FR,OTR,SM	48	\$799	16.5
Magnavox	VR9550AT	4	3/3	14/4	M	FA,FF,FR,OSP,OTR,SM	44	\$699	16
Marantz	VR460HQ	2	3/3	21/4	HF,MTS	FF,FR,OTR	57	\$700	12.5
Marantz	VR465HQ	4	3/3	21/4	HF,MTS	FA,FF,FR,OTR,SM	62	\$800	13
Minolta	MV-40S	3	3/3	14/4	MTS,S	FA,FF,FR,OTR	49	\$685	14
Mitsubishi	HS-411UR	4	3/3	14/8	HF,MTS	FA,FF,FR,OTR,SM	55	\$700	13
Mitsubishi	HS-412UR	4	2/2	14/8	HF,MTS	FA,FF,FR,OTR,SM	63	\$670	10.5
NEC	DX-1000U	2	3/3	21/4	M	DE,FF,FR,OSP,OTR,SM	43	\$699	16.5
NEC	N-925U	4	3/3	21/4	M	FF,FR,OSP,OTR,SM	44	\$599	13.5
NEC	N-945U	2	3/3	21/4	MTS,S	FF,FR,OSP,OTR	50	\$699	14
Panasonic	AG-1500	2	3/3	14/8	M	FA,FR,OSP,OTR,SM	46	\$690	15
Panasonic	PV-1461	2	3/3	14/4	S	FA,FF,FR,OTR,SM	39	\$550	14
Panasonic	PV-1462	2	3/3	14/4	HF	FA,FF,FR,OSP,OTR,SM	49	NA	NA
Panasonic	PV-1560	4	3/3	14/4	M	FA,FR,OTR,SM	40	NA	NA
Panasonic	PV-1563	4	3/3	14/4	MTS,S	FA,FF,FR,OSP,OTR,SM	53	\$650	12.5
Panasonic	PV-1564	4	3/3	14/4	HF	FA,FF,FR,OSP,OTR,SM	44	\$700	16
Panasonic	PV-1565	4	3/3	14/4	M	FA,FR,OSP,OTR,SM	42	\$550	13
Pentax	PV-T30A	2	3/3	14/4	M	FF,FR,OTR	27	\$559	20.5
Pentax	PV-T35A	3	3/3	14/4	S	FA,FF,FR,OTR,SM	31	\$729	23.5
Philco	VT8760AT	2	3/3	14/4	M	FA,FF,FR,OTR,SM	38	\$574	15
Philco	VT8765AT	2	3/3	14/4	S	FA,FF,FR,OTR,SM	41	\$674	16.5
Philco	VT8770AT	4	3/3	14/4	M	FA,FF,FR,OTR,SM	41	\$699	17
Quasar	VH-5168	2	3/3	14/4	MTS,S	FA,FF,FR,OTR,SM	49	\$549	11
Quasar	VH-5260	4	3/3	14/4	M	FA,FR,OTR,SM	42	\$560	13.5
Quasar	VH-5268	4	3/3	14/4	MTS,S	FA,FF,FR,OTR,SM	53	\$600	11.5
Quasar	VH-5665	4	3/3	21/8	AD,HF,MTS	FA,FF,FR,OTR,SM	65	\$670	10.5
RCA	VMT400	2	3/3	365/4	M	DE,FA,FF,FR,OTR,PIP,SM	37	\$699	19
RCA	VMT590	5	3/3	365/4	M	FA,FF,FR,OSP,OTR,SM	38	\$569	15
RCA	VMT595	5	3/3	365/4	S	FA,FF,FR,OSP,OTR,SM	39	\$629	16
RCA	VMT630HF	3	3/3	365/4	HF,MTS	FA,FF,FR,OSP,OTR,SM	55	\$729	13.5
Radio Shack	16-612	2	3/3	14/5	HF,MTS	FF,FR,OTR	57	\$600	10.5
STS	VR400	2	3/3	14/3	HF	FA,FF,FR	33	NA	NA
Samsung	VR6600F	2	3/3	14/6	HF,MTS	FR	54	\$650	12
Sansui	SV-R5700	2	2/3	14/4	M	FF,FR,OTR	36	\$550	15.5
Sansui	SV-R7700	4	2/3	14/4	M	FA,FF,FR,OTR	39	\$600	15.5
Sanyo	VHR1900	4	3/3	14/8	AD,HF,MTS	FA,FF,FR,OTR,SM	66	\$750	11.5
Sanyo	VHR2900	2	3/3	365/8	HF,MTS	FA,FF,FR,OSP,OTR	66	\$650	10
Scott	SVR-330S	2	3/3	14/4	HF,MTS	FF,FR,SM	52	\$580	11
Scott	SVR-504S	4	3/3	14/8	HF,MTS	FA,FF,FR,OTR,SM	64	\$680	10.5
Sharp	VC-685U	2	3/3	14/4	HF,MTS	FF,FR	53	\$600	11.5
Sharp	VC-686U	4	3/3	14/4	M	FA,FF,FR,SM	39	\$620	16
Sharp	VC-687U	4	3/3	14/5	S	FA,FF,FR,SM	39	\$700	18
Sharp	VC-787U	2	3/3	14/4	M	FF,FR,OSP	33	NA	NA
Sharp	VC-799U	4	3/3	14/6	MTS,S	FA,FF,FR,OSP,OTR,SM	56	\$750	13.5
Sharp	VC-6846US/UB	2	3/3	14/4	M	FA,FR	35	\$550	15.5
Sharp	VC-6847U	2	3/3	14/4	M	FF,FR,SM	34	\$570	17
Sharp	VC-7854U	2	3/3	14/4	MTS,S	FF,FR	43	\$600	14
Sharp	VC-7857U	2	3/3	14/4	MTS,S	FF,FR,OSP	44	NA	NA
Sharp	VC-7980	2	3/3	14/6	MTS,S	FA,FF,FR,OSP,OTR,SM	56	\$700	12.5
Sharp	VC-H64U	2	3/3	14/4	AD,HF	FF,FR,OTR	36	\$700	19.5
Sharp	VC-T64U	2	3/3	14/5	M	FF,FR,SM	36	\$600	16.5

1. Record/playback; indicates presence of SP, EP, LP.

2. Number of programmable days/events.

BUYER'S GUIDE TO MID-PRICE VCRs

BRAND	MODEL	HEADS	SPEEDS ¹	TIMER ²	AUDIO FEATURES	VIDEO FEATURES	FEATURE POINTS	PRICE	VALUE GUIDE
Mid-Price VHS VCRs									
Supra USA	CTV1900	2	3/3	14/8	M	FR,OTR	41	\$749	18.5
Sylvania	VC8930	2	3/3	14/4	M	FA,FF,FR,OTR,SM	39	\$574	14.5
Sylvania	VC8940	2	3/3	14/4	M	FA,FF,FR,OTR,SM	39	\$599	15.5
Sylvania	VC8945	2	3/3	14/4	M	FA,FF,FR,OTR,SM	39	\$674	17.5
Sylvania	VC8950	4	3/3	14/4	M	FA,FF,FR,OTR,SM	42	\$699	16.5
Sylvania	VC8960	4	3/3	14/4	M	FA,FF,FR,OSP,OTR,SM	44	\$774	17.5
Teac	MV-600	2	3/3	14/4	AD,HF,MTS	FA,FF,FR	55	NA	NA
Teac	MV-1000	2	3/3	14/8	AD,HF	FR,OTR	51	NA	NA
Teknika	VCR684	2	3/3	14/4	M	FA,FF,FR,OTR,SM	40	\$599	15
Teknika	VCR689	4	3/3	14/4	AD,HF,MTS	FA,FF,FR,OTR,SM	61	\$649	10.5
Toshiba	DX-3 Digital	2	2/2	14/4	AD,M	DE,FF,FR,OTR,SM	42	\$750	17.5
Toshiba	M2200	2	2/2	7/4	M	FA,FF,FR,OTR,SM	36	\$560	15.5
Toshiba	M2430	2	2/2	7/4	S	FA,FF,FR,OTR,SM	27	\$680	25
Toshiba	M2700	2	2/2	7/4	HF	FA,FF,FR,OTR,SM	45	\$730	16
Toshiba	M4200	4	2/2	7/4	M	FA,FF,FR,OTR,SM	38	\$660	17.5
Toshiba	M5530	4	3/3	7/4	M	FA,FF,FR,OTR,SM	38	\$760	20
Toyomenka	4200VHQ	2	3/3	14/4	M	FR	34	\$599	17.5
Vector Research	V-4020	2	3/3	21/4	HF,MTS	FA,FF,FR,OTR	58	\$750	13
Yamaha	YV-700	4	2/2	14/4	AD,HF,MTS	FF,FR,OTR	55	\$749	13.5
Zenith	VR1820	4	2/3	14/4	M	FA,FF,FR,OTR	36	\$749	21
Zenith	VR1825	4	2/2	14/4	M	FA,FR,OTR	35	\$549	15.5
Zenith	VR1830	4	2/2	14/4	M	FA,FR,OTR	36	\$549	15
Zenith	VR1870	4	2/2	14/4	M	FA,FR,OSP,OTR	38	\$599	16
Zenith	VR2220	4	2/3	14/4	HF,MTS	FF,FR,OTR	56	\$699	12.5
Zenith	VR2230	2	2/2	14/4	MTS,S	FA,FR,OSP,OTR	49	\$749	15.5
Mid-Price SuperBeta VCRs									
Sony	SL-350	2	2/3	7/6	HF	FF,FR,OTR	47	\$550	17.5
Sony	SL-700	3	2/3	7/6	AD,M	FA,FF,SM,FR	36	\$550	15.5
Sony	SL-HF450	2	2/3	7/6	HF,MTS	FA,FF,SM,OSP,FR	58	\$750	13
Sony	SL-HFR30	2	2/1	7/6	M	FF,OTR,FR	24	\$500	21
Sony	SL-HFR70	2	2/1	7/6	AD,M	FF,SM,OTR,FR	38	\$550	14.5

1. Record/playback; indicates presence of SP, EP, LP.

2. Number of programmable days/events.

All information provided by manufacturers.

continued from page 38
and other picture distortions.

TIMERS TO TUNERS

A VCR's programmable timer can employ simple pushbuttons or elaborate onscreen displays to record a few events or many. Some mid-priced models offer both buttons and displays. Onscreen programming is more in vogue, however, and Akai's VS-115, for \$550, and NEC's DX-1000, for \$699, are two of the many models on which it is offered. Even if all you need is a one-day/one-event timer, the days of such simplicity are fading. Most models now offer two-, four-, six- or eight-event capability over as few as seven days, or up to a year, whether you want it or not.

Once the exclusive domain of deluxe VCRs, multi-function remote controls are now almost universal. Basic functions include stop, play, record, and forward and reverse picture search and tape wind. Added features include still frame, frame ad-

vance, slow motion (fixed on some machines, variable on others), up and down channel change (which can automate TV channel selection), fast play and ten-digit keyboards.

Mechanical "turret-type" tuners that click between channels have given way to sleeker, more efficient pushbutton tuners. The simplest have 12 or 14 buttons and are set to receive all VHF frequencies commonly used by commercial TV stations. UHF stations can also be received, but you have to adjust the tuner for each station. Lloyd's L-824A, for \$650, and Emerson's VCR-951, for \$600, are examples of machines with this type of tuner.

More versatile is the voltage-synthesis tuner, which replaces the preset buttons with an up/down channel selector and a tuner memory for as many as 80 different channels. You'll find tuners of this type on Hitachi's VT-1430, for \$599, and the Pentax PV-T30, for \$559.

The most sophisticated VCR tuner uses

frequency synthesis, and some models can receive more frequencies than are currently being used. Instead of being limited to a fixed number of channels, the VCR can hold all the channels that are available, and access each with the remote control. RCA's VMT-595, for \$629, has a frequency-synthesis tuner able to directly select any of 119 pre-tuned channels.

If you have cable, you have to select your programming through the cable company's decoder box, which means most of your tuner's features won't be used. You'll only need a tuner that receives a good picture on channel 3 or 4, the channel to which the cable box is designed to "broadcast."

Money spent on so-called "cable-ready" VCRs will be wasted if your cable company uses a special decoder box to scramble programming and control its distribution. However, not all cable companies do this. Some use simple converter boxes to pro-


continued on page 99



BEACH MOVIE BINGO

*The Golden Age Of
Frankie, Annette
And Gidget*

BY M. GEORGE STEVENSON

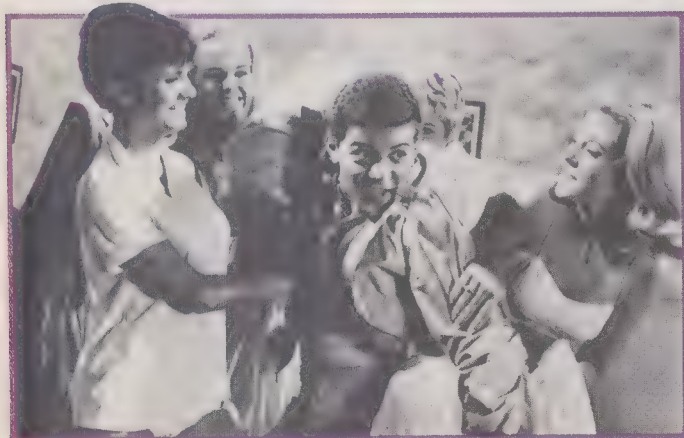


A gentle night breeze blows through the palms and across the beach, stirring up the embers in a sand pit. The music emerging from a nearby cabana seems especially soft and sweet, thanks to the night and the calming rhythm of the breakers. All the couples, save one, have gone home. Though they have not known each other long, they embrace in the dying light of the fire.

Sound like a movie? It should. Ever since Charlie Chaplin's 1915 *By the Sea*, littoral breezes and romantic scenes have gone hand in celluloid hand. But for a brief period—roughly 1959 to 1967—beach movies positively flourished as the progeny of the baby boom turned teen and looked to movies for glamorous cultural role models.

Although the films now seem tame and blithely distant from the real world,

Beach Movies



Frankie Avalon tangles with a bunch of playful rowdies in 'Beach Party' (left); Dorothy Malone (right) hits a lovestruck pose in the same film.



they are an expression of the era's idealized values, shaped by the then-prevalent notion that young people should concentrate on having fun and not concern themselves with "adult" issues. From the standpoint of worried parents, surfing seemed like a perfectly innocuous outlet for teen exuberance. Let Gidget explain it her way.

If you think you've seen everything when you watched Toni Sailer [1956 Olympic ski champ] zooming down the Parsenne... you're full of bull, kid. Watching those guys riding in on waves ten feet high, standing up like bitchen lamp-posts, is something you can't forget for the rest of your life.

—Frederick Kohner
Gidget

Surfing had been native to Hawaii for ages and had been popular in California since the early part of this century. But until the publication of Kohner's 1957 nov-

el, *Gidget*, most of those not fortunate enough to live on a warm Pacific shoreline had never seen or heard much about the initial inspiration for what we know as beach movies.

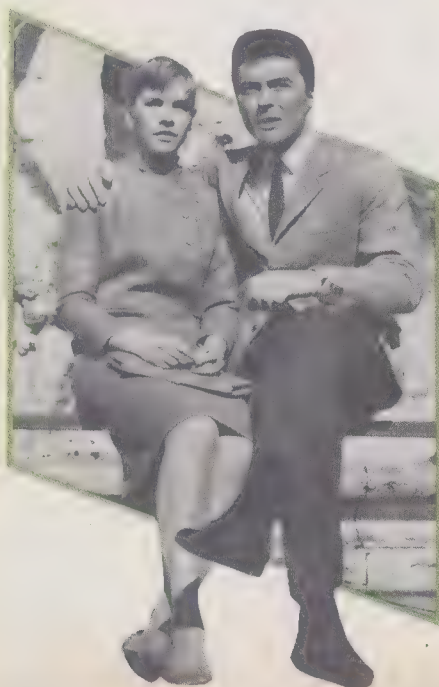
The original Gidget was Frederick Kohner's daughter, Kathy. It was her fascination with surfing (and the colorful slang she uttered around the house) that prompted Kohner to write the first of nine short novels—centered around the eponymous "girl-midget"—which effectively introduced surfing to America.

He had no idea what he'd begun. In early 1959, *Gidget* caught the first crest of a developing wave of youth movies that would dominate the '60s. It came through the Columbia Pictures pipeline as a standard smaller-budget "A" picture, with all the ingredients of a good box-office bet. It was based on a bestseller and showcased some of Hollywood's more popular young actors—Sandra Dee (near the height of her stardom), Cliff Robertson (pre-*PT-109*) and James Darren. In an early stab at the movie-music crossover that would drive films in the '70s and '80s, there were ample song opportunities for Darren and the Four Preps.

It worked. While not a record-breaking moneymaker, *Gidget* was a solid success. This story of an appealing tomboy questing after the perfect wave *and* the ideal candidate for first love hinges on Gidget's discovering the difference between lust and love, but it also has room for lots of flirting, surf footage and the big luau, complete with a band playing on the beach.

Concurrently, *Time* magazine published an investigative report on the wild students overrunning Fort Lauderdale, Florida during their annual spring break. That prompted Glendon Swarthout (whose novels include *Bless the Beasts and Children* and *The Shootist*) to write a 1960 bestseller that became the hugely popular film, *Where the Boys Are*, starring Delores Hart, Paula Prentiss, Yvette Mimieux, George Hamilton, Jim Hutton and singer Connie Francis. A lot of melodrama, a little music and plenty of *joie de vivre* makes the film an interesting artifact of '60s culture, sort of a teen-aged version of *The Group*. (The title, if little else, was borrowed for the utterly useless *Where the Boys Are '84*, a Lisa Hartman vehicle of no note.)

Later in 1961, the newest state in the



The third theatrical Gidget (Cindy Carol) cuddles with James Darren in 'Gidget Goes to Rome' (left), while Annette huddles with 12 of her closest girlfriends in 'How to Stuff a Wild Bikini' (right).





Two styles of beachwear in 'How to Stuff a Wild Bikini': Mickey Rooney (left) and Beverly Adams (right).

Union provided the setting for *Gidget Goes Hawaiian* and Elvis Presley's *Blue Hawaii*. His film was a top grosser; hers financed a 1963 trip to Italy (*Gidget Goes to Rome*). A megatrend was born. Kids were at last old enough and mobile enough to

command their own share of the movie marketplace.

For moviemakers, the beach was in many ways an ideal setting. As a summer vacation locale it attracted young people in large numbers and provided lots of cinematic boy-meets-girl material. As a bonus,

a beach full of attractive, clean-cut kids wearing bathing suits gave the films polite sex appeal for viewers of both genders. It wasn't difficult to incorporate music; on a logistical plane, the schlep to Malibu is a quick drive from most studios. The challenge of a visually exciting activity

Frankie and Annette

What becomes a teen icon most? A graceful transition to adulthood, preferably on screen. Those irrepressible *Beach Party* kids are almost a quarter-century older, but when Frankie Avalon and Annette Funicello go *Back to the Beach* this summer (quoting the press release), "All roads lead back to home."

How did home get to be home? In a post-production interview, both professed bewilderment about American International Pictures' reasons for originally picking them. Frankie attributes his casting to his role in AIP's 1961 *Panic in the Year Zero!* which, he recalls, "was received very well, number one by the press and number two by the public who went to see it."

Annette says she didn't know anything about the film until approached by her boss. "Mr. Disney came to me one day and said, 'I've read the script [of *Beach Party*] and I think it's very funny and I think it's good for you. I only make one request of you and that's that you don't wear a bikini.'" She assented—"I respected Mr. Disney and I would never do anything except what he asked of me"—and the rest is teen-film history.

One thing Frankie and Annette are certain about is the onscreen chemistry that helped make the early films so popular: They like each other. Frankie, regarding Annette: "I've always admired her. We had dated each other before,



so when we went to the screen there was still a spark there, and we've maintained our friendship for over 25 years." Annette on Frankie: "We make one another laugh and I think people realize that. It isn't just one star working with another star."

Annette also credits their beach movies' popularity to "the big thing going on when they made the movies—the surfing craze" and their being "just good, clean fun. People like to get to a movie theater and laugh and see people enjoy themselves and feel the kind of romance Frankie and I had because it was always pure and good."

Frankie feels that, "In those days the youth market was neglected. We were

Get Back to the Beach

two likable kids other kids could identify with. Young love, puppy love, overtones of more serious relationships, him more sexual, her wanting more commitment: kids were going through those feelings and emotions and we were putting them on the screen. Also, from the guys' point of view, all those good-looking dames."

Both are enthusiastic about *Back to the Beach*. "It's not a remake because we just couldn't do it," says Frankie. He describes Lori Loughlin, who plays his and Annette's daughter, as someone who's "more sane and more together" than her film parents. Annette, however, feels that Loughlin's character "could be me all over again. In fact, she looks more like me than my own daughter does!"

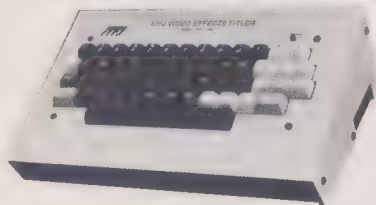
Describing the difference between *Beach Party* and *Back to the Beach*, Annette says, "Before, my big line was 'Not without a ring, you don't!' Now I have a ring and we have two children [in real life, she has three and Frankie has eight]. Frankie and I have grown up through the years and we're not trying to be the Frankie and Annette of 1963. We are what we are."

Equally important, they are what the kids who first went to see them are. "It's a picture for all generations," asserts Frankie. If the cinematic history of the beach is any indication, it's a good bet he's right.

—MGS

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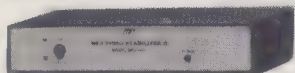
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Beach Movies

for the kids to do during the day was solved by *Gidget's* popularization of surfing.

But the moviemakers were adults — nervous adults who, in the early 1960s, seem to have had sex on the brain. In *The New York Times*, Bosley Crowther said *Where the Boys Are* "looks and sounds like a chummy dramatization of the Kinsey Report," and he was right. Kids, the demands of their hormones, and the consequences of meeting those demands were Topics A, B and C in the early beach movies, with paranoid emphasis on the consequences. As *The Times* noted of *Gidget*, "Parental trust is fine, but [Gidget's parents] might have thought twice about unleashing their sprouting 16-year-old before sensible but red-blooded beach athletes." Showing kids how to say no is what these films are mainly about.

SURFING AS SUBLIMATION

Outdoor sports have long been thought a "safe" outlet for adolescent sexual tension. *Gidget's* comparison of the thrill of surfing to the horror of a date will strike relief into the heart of the most anxious parent, as should Tuggle's (Paula Prentiss) supposedly progressive declaration in *Where the Boys Are*: "Girls like me weren't built to be educated, we were made to have children. That's my ambition—to be a walking, talking baby factory. Legal, of course, and with union labor."

Of course, the East Coast girls in *Where the Boys Are* don't surf, and they have only a fortnight in which to score. They're also a few years older than the high schoolers of *Gidget* and therefore concentrate their efforts more on what Merit (played by De-

lores Hunt, who later became a nun) refers to as "backseat bingo." This is reflected in the morality-play endings of both films, and in the even more sex-obsessed *Gidget Goes Hawaiian*, the last beach movie of this era to address sex seriously.

When the second sequel, *Gidget Goes to Rome* (1963), maintained the series' popularity without concentrating on the birds and bees, the moviemakers could conclude that discussions of sex *per se* were not packing kids into theaters. *It*, as far as the executives were concerned, was innocent seaside romance and all its trappings—the summer thrills of surfing, cruising and especially dancing. Just before the Beatles (1962-64) was the era of the Twist, the Monkey, the Watusi and the Swim. Although these seem amusingly old-fashioned now, adults raised on the foxtrot found the dances sexual, weird and threatening. And making movies about kid stuff that looked weird was *not* typical of major studios or stars.

Enter American International Pictures (AIP). In 1955, Samuel Z. Arkoff and James H. Nicholson founded the legendary studio and made such high-concept junk-film classics as *Reform School Girl*, *Motorcycle Gang*, *The Bonnie Parker Story* and other lurid drive-in fare. AIP's initial beach-movie foray was *Beach Party*, which concentrated on Frankie Avalon and former Mouseketeer Annette Funicello but kept the generation gap alive by top-billing Bob Cummings and Dorothy Malone. Cummings plays an anthropologist whose project is "the youth of today." He spies peeping tom-ishly on the kids as though they were some exotic tribe. Rock-

continued on page 100

BEACH MOVIE VIDEOGRAPHY

GIDGET

1959. Sandra Dee, Cliff Robertson, James Darren, Arthur O'Connell; dir. Paul Wendkos. 95m. B/V/LV/CED. RCA/Columbia.

WHERE THE BOYS ARE

1960. Delores Hart, George Hamilton, Yvette Mimieux, Paula Prentiss, Jim Hutton, Connie Francis; dir. Henry Levin. 99m. MGM/UA.

GIDGET GOES HAWAIIAN

1961. Deborah Walley, James Darren, Carl Reiner; dir. Paul Wendkos. 101m. RCA/Columbia.

GIDGET GOES TO ROME

1963. Cindy Carol, James Darren, Jessie Royce Landis; dir. Paul Wendkos. 101m. RCA/Columbia.

THE HORROR OF PARTY BEACH

1963. B&W. John Scott, Allan Laurel, the Del-Aires; dir. Del Tenney. 71m. Prism.

BEACH PARTY

1963. Bob Cummings, Dorothy Malone, Frankie Avalon, Annette Funicello, Harvey Lembeck, Dick Dale and the Del-Tones; dir.

William Asher. 101m. Warner.

MUSCLE BEACH PARTY

1964. Frankie Avalon, Annette Funicello, Buddy Hackett, Don Rickles, Dan Haggerty, Stevie Wonder; dir. William Asher. 94m. V only. HBO/Cannon.

BIKINI BEACH

1964. Frankie Avalon, Annette Funicello, Keenan Wynn, Martha Hyer, Don Rickles, Harvey Lembeck, Candy Johnson, Jody McCrea, Stevie Wonder, the Pyramids, the Exciters; dir. William Asher. 100m. Embassy.

BEACH BLANKET BINGO

1965. Frankie Avalon, Annette Funicello, Deborah Walley, Harvey Lembeck, Jody McCrea, Linda Evans, Don Rickles, Paul Lynde, Buster Keaton, the Hondells; dir. William Asher. 98m. HBO/Cannon.

HOW TO STUFF A WILD BIKINI

1965. Annette Funicello, Mickey Rooney, Buster Keaton, Frankie Avalon, Dwayne Hickman, Harvey Lembeck, Jody McCrea, the Kingsmen; dir. William Asher. 90m. Warner.

20
200

EYES

200 Ft.
61 M

20
100

ON PRO

100 Ft.
30.5 M

20
70

J E C T I O N T V S

70 Ft.
21.3 M

The Editors Compare

Four Leading Large Screens

About a year ago Mitsubishi introduced the first consumer TV with a 35-inch picture tube. Sharp and others have since announced 35-inch models, and shown tube sets as large as 42 inches in Japan.

Sales of projection systems, meanwhile, have been climbing—by about 35 percent each in 1984 and 1985, 15 percent last year, and by an estimated 25 percent this year—despite surveys showing that many people know very little about large-screen systems or associate them with inferior picture quality.

To find out how giant tubes stand up against projection TVs, while taking a look at some of the newer projection systems, we invited our editors to conduct VIDEO's third "Eyes On" comparison. Since the largest direct-view screens are only as big as the smallest projection systems, we selected four models with screens ranging from 35 to 37 inches: Magnavox's 37-inch RG8501, Mitsubishi's direct-view 35-inch CK-3502R, Quasar's PR4720, and Sony's 36-inch KPR-36XBR.

As in previous Eyes On tests, we used only our eyes to evaluate the equipment; calibrated test signals and conventional pictures served as image sources. Both were supplied by a Pioneer LD-838D LaserVision player because it delivers the highest quality pictures available to consumers. The test signals came from special discs designed to help engineers test LaserVision players.

Sony's KPR-36XBR rear projection TV.



The conventional pictures came both from special test discs and discs of popular films, such as *Raiders of the Lost Ark*. The video signal was fed to the four sets through a broadcast-grade distribution amplifier. The audio signal was not supplied because our goal was to compare picture quality only. However, we recommend that audio be processed and delivered by your hi-fi system.



Pioneer's 40-inch SD-P40, one of the finest projection systems available, was used to display some of the test material as a guide to the degree of quality that top projection systems can deliver. It is not, however, included in the evaluations.

The Magnavox RG8501 is a compact

rear projection system with a patented projection screen that beams its optimum image to a viewer seated about 13 feet away. The recommended viewing area is between five and 20 feet from the screen and within 40 degrees of the center. Its channel tuner decodes MTS and SAP audio from a single RF input. It has one set of stereo audio/video input jacks and one output jack.

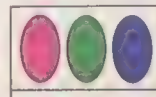
The Quasar PR4720: "Delivers respectable picture quality for a projection TV."

while using the second input for descrambled channels. There are 68 channels in the cable tuning sequence, two stereo audio/video or RGB inputs, and a stereo audio/video output. In addition, stereo may be simulated from mono material. The remote controls volume, treble, bass, brightness, color, tint and the basic functions of Mitsubishi's HS-430UR VCR.

The Quasar PR4720's optimum viewing area is from eight to 53 feet from the screen and not more than 60 degrees off center to either side. The 99-channel tuner has two RF inputs, one of which loops back out for external decoding in a cable box, reducing the external wiring needed for scrambled channels. There is one stereo A/V input, an A/V output with a fixed stereo level and a variable stereo output for feeding a hi-fi system. The remote also controls basic operations of some Panasonic VCRs.

The Sony KPR-36XBR's recommended viewing angle is up to 80 degrees from each side of its center line and from six to 40 feet. The 125-channel tuner has the dual RF input with loop-through output to the cable box. It accepts three stereo/video inputs, one fixed stereo A/V output for recording, plus a variable audio output for feeding a hi-fi system. It decodes MTS stereo and SAP but can also feed mono audio through one speaker and SAP through the other. Its remote control operates all recent Sony VCRs—picture and audio controls as well as the basic functions.

And now, the envelopes please...



Okay, so you need a big screen. For what? To watch *Mad Max 3* and imagine you're actually in Thunderdome? To relive the combat in *Aliens* at full roar? So your kid can get the most out of *My Little Pony—The Movie*?

No, you really need a big screen for sports. Last October my TV died, so I

The Mitsubishi CK-3502R uses a slightly curved picture tube that does not restrict the viewing angle as much as projection types, and rests relatively close to the floor. Its MTS/SAP-capable tuner has two RF inputs but no loop-through output to let you feed it directly from a cable source

Featured Large-Screen TVs

Brand	Model	Price	Screen Size	Screen Type	Dimensions*	Best Distance**	Best Angle**	Special Features
Magnavox	RG 8501	\$1,999	37"	Rear Projector	40 × 33 × 21	5-20'	80°	1 A/V in/out; 152 cable channels, MTS/SAP
Mitsubishi	CK-3502R	\$3,100	35"	Picture Tube	38 × 38 × 24	NA	NA	2 A/V in, 1 out; 68 cable channels, RGB, MTS/SAP
Quasar	PR4720	\$2,150	35"	Rear Projector	43 × 35 × 22	8-53'	120°	3 A/V in, 1 out; 99 cable channels, MTS/SAP
Sony	KPR-36XBR	\$2,800	35"	Rear Projector	45 × 38 × 25***	6-40'	160°	3 A/V in, 1 out; 125 cable channels, MTS/SAP

*Height × width × depth in inches. **Distances and angles for optimal viewing. ***With speakers extended. NA: Not applicable. All information provided by manufacturers.



The Mitsubishi CK-3502R:
"Outclasses its competition in just about every way."



One of the quirks of human nature is the belief that bigger is better. This predilection has encour-

aged video manufacturers to offer screen sizes as large as 15 feet. These very large screens were once the sole province of projection systems, but direct-view screens continue to grow.

In comparing the largest direct-view TVs to projection TVs, we restricted the entries to within a two-inch range so size would not cloud our judgment. This handicapped projection systems because the brightest ones are bigger than 37 inches—and made one result nearly inevitable. The direct-view Mitsubishi was the winner for me. It was closely followed by the Sony on picture quality, but the Sony's lower price, compactness, lighter weight and styling may prove to be major influences in your own buying decision.

On brightness the Mitsubishi was best, followed by the Sony, the Magnavox and the Quasar. On contrast, which is the range between the brightest and darkest parts of a picture, the Mitsubishi and Sony again shone over the other two because they produced deeper blacks. All the sets appeared to have good color and tint ranges because of the ability of the human eye to compensate for color balance. The Sony rendered flesh tones best but the Mitsubishi had stronger color and a wider tint range. On sharpness, the order was Mits-

watched the World Series in bars, bars with projection TVs big enough to let me read the players' names. In January I got a new 14-inch monitor, so I decided to invite a couple dozen friends over for the Super Bowl. Naturally, even into the fourth case of beer, my guests were still complaining that they couldn't see Phil McConkey's face (not that anyone would want to).

Sports are played by big people in big stadiums, so it seems appropriate to watch sports on a big TV. If you're having people over, you want everyone to be able to see the action, and there's the rub with projection TVs—the picture blurs into a mess of colored light if you sit too far off center. Of the three projection sets we viewed, the Sony seemed to have the widest viewing angle, while the Quasar and the Magnavox lost clarity at about 45 degrees off center.

The Mitsubishi, which uses a monster tube, doesn't have this problem, and it may really not be fair to compare 35-inch projection TVs and a 35-inch direct-view tube because the Mitsubishi outclassed its competition in just about every way, including resolution, color clarity, detail and video signal-to-noise. Only the Sony provided a brighter picture than the Mitsubishi. Among the three runner-ups, the Sony had the reddest reds. The Quasar's had an orange cast and the Magnavox a pale orange hue. Whites looked gray on the Sony, bluish on the Magnavox and gray around the edges on the Quasar.

Sony had the sharpest horizontal resolution of the projection sets; the other two were fuzzy. The Sony's colors were impressive all around. Overall, the Sony placed a strong second, with Quasar barely beating out Magnavox for third.

Given its superior performance, you

have to make allowances for the unwieldiness of the Mitsubishi. Some may find its hefty weight a hassle, but many of you should have no problem parking this monster in your media room. If you want a big screen with sharp resolution and bright colors that's watchable from anywhere in the room, go for the Mitsubishi.

—Lou Kesten

The Magnavox RG8501: *"Overall picture is warm and pleasing, with strong, rich tones."*



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Eyes On

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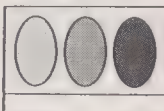
All projection sets need occasional convergence adjustments because their red, green and blue beams eventually drift and cause color fringing. The Sony appeared to need least touchup, perhaps because it had been used ("burned in") prior to the test. The Mitsubishi's direct view tube requires no convergence adjustment but its color purity is affected by the earth's magnetism. Two switches at the back let you compensate for this.

Convergence is adjusted by horizontal and vertical controls for blue and red on the front of the projection sets. You must either step back to check the adjustment or make it a two-person job. The Mitsubishi's color purity switches are at the back.

The Sony and the Mitsubishi allow remote control of color, tint, brightness, treble, bass and balance. The Sony also has picture and sharpness controls on the remote. Neither the Quasar nor the Magnavox has those conveniences.

The contest quickly reduced itself to a two-way battle between the Mitsubishi and the Sony. The Mitsubishi was slightly better but the Sony had lots of strong attributes.

—Lancelot Braithwaite



The projection TV, once the ugly duckling of view-screen, may be improving faster than any other

species of screen. Of the four large sets I examined, the Mitsubishi delivered the clearest, punchiest images but by a margin so narrow that the projection sets actually outperformed it on some of the characteristics that comprise picture quality. This would have been unheard of only a couple of years ago.

The Mitsubishi, the costliest of the four, was followed closely on my scorecard by the Sony, and more distantly by the Magnavox and the Quasar, which were similar to each other in apparent picture quality. The Mitsubishi's picture displayed the richest colors, with pure whites, good sharpness (especially at the edges) and resolution that seemed to nudge 400 lines. Of course, it also had the widest viewing angle of any of the sets and—a minus—the heaviest, most unwieldy console.

The Sony's picture showed great brightness, crisp edges and strong, intense colors (though not, as a color bar test revealed, equally across the spectrum). The resolution seemed to register about 350 lines and held firmly at the edges. Enhanced by the lightest, most attractive cabinet of the four sets and unusually clear onscreen indicators, the Sony proved to be the most watchable of the projection models.

I rated the Magnavox third. Its colors were subdued, the hues occasionally pastel when they should have been richer. Detail

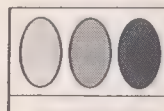
and brightness declined at the screen's edges, and the optimal viewing angle seemed narrower than the Sony's. However, it displayed solid whites, a commendable red and 350-line resolution that—on the test pattern, if not during viewing—seemed equal to the Sony.

The Quasar's picture appeared the duller, with a faded quality, induced perhaps by inadequate brightness, that was especially noticeable at the corners. Although resolution was comparable to the Sony and the Magnavox, and it scored strongly on a multi-burst test for sharpness, the image lacked snap.

None of the pictures were poor. The Magnavox and Quasar deliver respectable quality for projection sets. The Sony rates another notch and the Mitsubishi, after all is seen and said, uses a technology that's still superior to video projection, though it is just beginning to appear in projection sizes.

I suspect most people—trained by repeated exposure to older, dimmer models that were poorly adjusted and badly displayed in bars and showrooms across the country—believe that all large-screen TVs are still second-rate sets. They're not, and if these four are representative, picture quality is catching up to picture size.

—Stan Pinkwas



My evaluation presented me with an anomaly. The set that scored the most "bests"—that clearly

out-performed the others in specific areas—was not the one I would want to take home. I'm not talking about aesthetics or cabinet design but watchability.

Watchability is hard to define. I can best explain it by describing a recent purchase of speakers. As I was shopping, I listened to several electrostatic models which brought out an incredible level of detail in the music. The sound of each was crisp and clear, with great dimension, but there was also a brittleness I found grating. I decided to buy, instead, a set of conventional speakers. While they didn't produce as much detail, I found them more "listenable."

The TVs offered a similar choice, but in this case the projection TVs represented the conventional approach while the tube was unique. I rated the Mitsubishi best in four areas, including the reproduction of color bars and red as an indicator of color purity, image consistency at different contrast levels, and the multi-burst resolution test. The Mitsubishi showed the most accurate color bar and red reproduction, the best consistency and the clearest resolution. Its picture was breathtaking compared to the other units. Mitsubishi has created a TV that delivers a crisp, intense picture—but I would find its hard-edged

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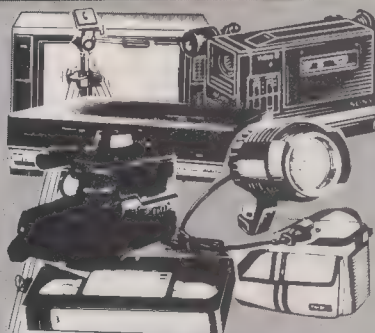
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Eyes On

image grating for everyday viewing.

Among the projection sets, I had expected the Sony to be the hot performer. I was disappointed. To be fair, I believe the Sony was not at its best. The picture had a yellowish cast that the controls were not able to correct. Nonetheless, Sony scored second best in the red purity evaluation and displayed the most evenness in both the red and white purity tests.

I scored the Sony best in the SMPTE resolution test and second in contrast per-

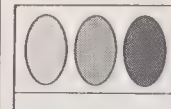
formance. The programs we watched had good sharpness and, in the distortion test, Sony scored best again. But the Sony picture exhibited a high level of directionality. If you walked off axis or even stood up, the brightness fell considerably.

The Quasar displayed the same trait. On the color purity test, it seemed to have a hot spot in the center of the screen. The picture had a bluish cast that was less pronounced than the Sony's yellow cast. The contrast test showed the Quasar's great-

est weakness. However I was surprised by its resolution, second only to the Sony. I saw about 360 lines of resolution.

The biggest revelation was the Magnavox. It was the one I liked best, the most watchable. I scored it second in the color bar and distortion tests, and third in the SMPTE resolution, contrast and red color purity tests. Its two "bests" were in the disc resolution test—I counted 370 lines—and the white level test.

If I were to decide only on the basis of the tests which TV I wanted to take home, the Mitsubishi would have won (even though, despite its crisp picture, I counted only 340 lines of resolution). However, based on watchability, the Magnavox was the one I preferred. —Jay Rosenfield



Among the three projection sets, differences in picture quality were easily discernible, and two have design features that are an intense nuisance.

The Quasar was the poorest in every regard. The remote lacks controls for color, brightness, contrast and the like, making adjustments inconvenient. But even worse, you can't get far enough away from the screen to tell how well you've adjusted the picture. And the need to hold open the spring-loaded door covering the control panel with one hand while adjusting the controls with the other was sufficiently annoying to make me not want to bother.

Although the picture quality on the Quasar was inferior to that on the other two, I scored its resolution higher, with a clarity of 400 lines or more on both the horizontal and vertical test grids. The other tests corresponded to the actual viewing experience: color bars were muted and somewhat off-register. The distortion grid revealed bends at the picture's edge and the test for color purity showed a dull gray. Overall, it delivered a picture whose colors were duller or more distorted than the others—sometimes downright muddy—and whose contrast and clarity (apart from resolution) were inferior.

The Magnavox also suffered from having no color, brightness or contrast controls on the remote, creating the same difficulty I experienced with the Quasar. The picture was, however, much better. Even on the darker end of the spectrum, color bars were pleasing and bright. Color purity was good, bright and even, although reds varied in hue from orange to red-orange to pink, with more yellow than the others. The grid pattern showed some distortion, but the overall picture was warm and pleasing, with strong, rich tones.

The Sony features a remote control that allows one to adjust the picture from the best viewing position and has

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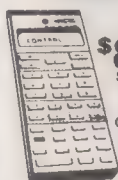
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THE 10

BEST VIDEO NIGHT

A Coast

To Coast

Guide

By Elaine Liner

New York's Palladium with its 25-monitor video banks.



CLUBS IN AMERICA



The cool fire has arrived at the hot nightspots. Television screens, once used in bars only to beam out Friday night fights or Sunday afternoon ball games, are now the prime sources of entertainment in some of the country's hippest dance clubs and late night music venues. In fact, any club *without* video these days seems strangely quiet and a little bit dull. Drinking in high tech surroundings, gazing at your *amour* with one eye, and checking out the flickering images overhead with the other—that's entertainment in the '80s.

We asked veteran clubgoers and top VJs—"video jockeys," the people who create, edit, and program videos in clubs—across the country for their favorite haunts. The following are the top ten video bar recommendations from coast-to-coast (and a few miles beyond).

THE PALLADIUM, New York City

Since opening two years ago, this vast gathering trough for Manhattan's celeb elite has become known as the granddaddy of video clubs. With its dramatic, spectacularly lit interior architecture—imagine the Emerald City built around a gymnasium on the planet Dune—and the 25-monitor video banks roaming freely above the crowd, it's a mecca for the visually overstimulated art and show biz bunch. Head VJ Tima Surmelioglu blends tapes by neo-expressionists such as Eric Fischl and David Salle with ambient images and found footage from public domain sources. Because the DJs and VJs work at separate controls, the music and the video images don't always relate, but Tima and her crew try to match the rhythm of the visuals to the tunes. Getting inside the club to see the video set-up is the hard part: One out of every three would-be patrons is turned away by the attitude-heavy doormen.

PRIVATE EYES, New York City

Wherever you gaze inside this pristine, white-walled temple to television, you see screens—34 constantly active monitors line the entrance hall, stack up beside the small stage, and sit in huge blocks near the

THE 10 BEST VIDEO NIGHT CLUBS IN AMERICA

dance floor. Whether showing custom-mixed dance-length videos of current tunes, or used as lighting effects for live acts, the monitors never stop. Early in the evening, images may be kept intentionally bright to encourage dancing; as the night progresses the screens darken, occasionally going black to halt the action prior to presentation of a new song. VJs Keith Jacobson and Sean Fernald, both formerly of Hula's and The Wave in Honolulu (see below), specialize in on-the-spot combinations of images from several different sources. If, for instance, a song lyric men-

the dance floor, and smaller monitors are installed in the back room and in the upstairs bar. The big plus here is the warm, non-plastic, neighborhood ambience. Holograms, backlit stained glass, cushy chairs, and plenty of tables make this a nice drop-in bar *and* a top video venue.

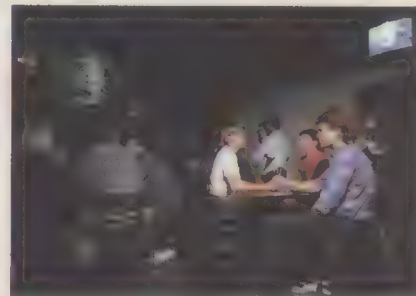
THE VIDEO BAR, Dallas

It's tiny, it's hard to find, and it's definitely no-frills, but the VJs at this haven for Big D trendinistas, local artists, and musicians

consistently come up with innovative ways of presenting music video. Les Wright and John Petropoulos (also part-owners) profess disdain for Top 40 and MTV, and club regulars approve of their devotion to new music. The Video Bar's screenside dance floor is only slightly larger than a size ten shoebox, and it's always crowded. Among recent events: an animation festival and several videotaped avant-garde art exhibits programmed to music. The motto here: "Video is an attraction, not a distraction."

THE STARCK CLUB, Dallas

Like the Palladium, this is a stomping ground for publicity seekers, new money scions, and lesser royals with over-moussed hair and tight leather costumes. Designed by French architect and furniture designer Philippe Starck, the club features two video viewing spots. Additionally, the entrance to the unisex restroom is lined with monitors, and each stall has a screen hanging from the ceiling (often showing an unnerving tape of a single, blinking eyeball). The new downstairs video bar is a



tions cowboys, footage of a shootout from an old Western might appear on some screens while rodeo images show up on others. The pictures split, combine, swirl in and out, and overlap to the exact beat of the music. The guys in the booth know exactly where to find every tape in their continually updated, computer-inventoried library.

POSEURS, Washington, D.C.

There's nothing extraordinarily creative about this popular Georgetown hangout, but a selection of the latest rock videos attracts tube-hungry college crowds. The music leans toward progressive with some go-go and rap mixed in on weekends. Two 8-by-10 foot projection screens beam onto



Each club has its own video outlook and uses everything from hit film clips to found footage to entertain and provoke.



dark, cool retreat from the reverberating rock and loud crowds above. VJs Dave Hynds and Suze Riddle work from a hefty library of art videos, many of which they create, and are apt to choose unusual "performance art" pieces and humorously re-edited home movies over the canned stuff provided by record companies.

BERLIN, Chicago

Hip clubgoers flock to this ahead-of-the-trends dance club to hear a music line-up that includes uncharted underground hits, Pavarotti arias, Robert Palmer, Patsy Cline, and Broadway showstoppers. These are backed up visually with wildly-edited collages of footage from great bad movies, ambient scenes, works by local artists, early music videos, and news reports. The decor changes completely every 90 days. Berlin seats 50 but can squeeze in another 200; the outdoor patio provides some breathing room. This club has a steady, loyal following among those who demand change and innovation at every turn.

VIDEO METRO, Chicago

This cavernous three-story complex, a block from Wrigley Field, presents adventurous music videos and live music. Three 9-by-12 foot screens and 12 smaller monitors are spread throughout the club on two levels and in the lobby. Early evening is the time to hear new and unknown music; after

11 p.m., VJ Shelley Howard steps up the energy and plays more popular chart material. He's a whiz at "image sequencing": staggering pictures from screen to screen one second apart to give the impression of visuals racing each other around the room. Moviegoers will recognize Video Metro as the nightclub where Michael J. Fox and Joan Jett rock out in *Light of Day*.

FIRST AVENUE, Minneapolis

Most famous as Prince's hometown hangout, this club's VJs are known for the original videos they create for visiting bands such as U2, the Chameleons, and the Ramones. On recorded music nights, studio video releases alternate with home-made visuals. Roy Freedom programs the images to build the action on the floor to a frenzied crescendo. First Avenue caters to a different crowd each night; every few months the bars get moved around as the entire club is remodeled.

REVOLVER, Los Angeles

There's no dancing at this West Hollywood wonder, just wall-to-wall video. This small club, the inspiration for New York's Private Eyes, presents music from "the top ten of the future" and hosts a variety of theme nights. Mondays feature alternative music (mostly British groups just breaking in the States) and unusual visuals light years ahead of MTV. Tuesday is *Wheel of*

continued on page 102

Video hot spots (facing page, clockwise from left) New York City's Private Eyes, Dallas' Video Bar, Dallas' Starck Club. Above, Starck Club's video bathroom; at right, Minneapolis' First Avenue.





HOW VIDEOTAPE REALLY WORKS

The Essential Differences Between VHS, Beta And 8mm

One day long ago, I found a coil of unspooled 35 mm movie film. Out of curiosity, I held it up to the light and discovered it was a scene from *Casablanca*, a succession of pictures of Bogart and Bergman, each frame nearly identical to the previous one. Had I not known, I would have been able, just by looking at the fragment, to have figured out how motion pictures work: the action is broken into tiny pieces, with sprocket holes to help position each frame. A squiggly line that looks like the grooves on

a vinyl record has to be the sound.

If my young son ever wants to see how my VCR's videotape works, he will have a harder task. Not only can't you see the picture and sound on videotape, but if the cassette does its job, you can't even open the lid to see the tape. But children clever enough to confront the tape must experience the same disappointment I felt when I unspooled a roll of my dad's undeveloped snapshots and found there was nothing to see.

In the early days of videotape, engi-

neers, working with people like Ernie Kovacs who wanted to assemble programs in bits and pieces, actually developed videotape with a magnetic stain that let them see exactly where signals were recorded. Then they carefully sliced between the magnetic tracks with a razor blade and Scotch-taped the snippets together in the order they wanted.

If we were to dye today's videotape, we too would see where the picture is and we could deduce where the sound must be. Of course we still wouldn't see the picture on

B Y S T E V E N F O R B I S



How The Three Tape Formats Compare

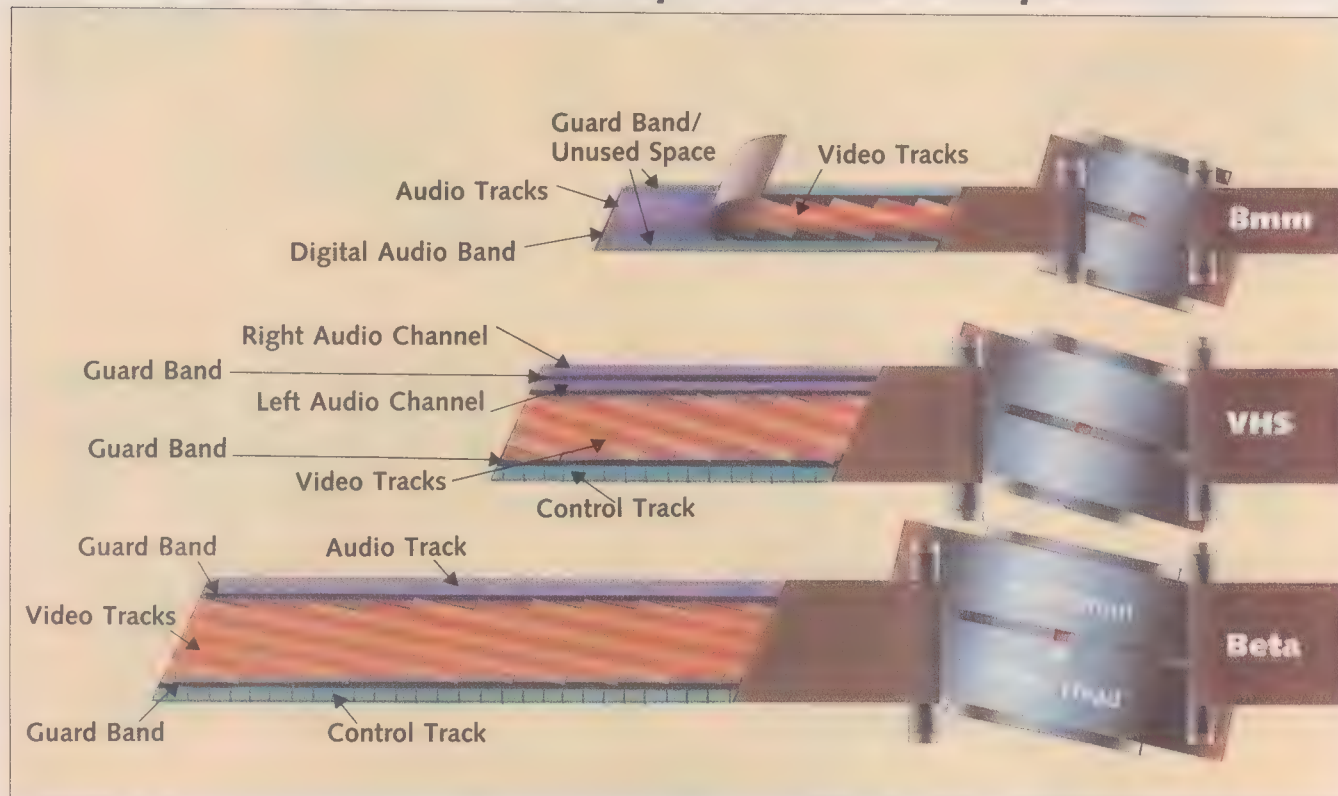


ILLUSTRATION: JIM LUDTKE

the tape: like a film soundtrack, the video is encoded into a waveform. However, the waveforms are extraordinarily revealing. Seeing them tells us a lot about how videotape really works and about the differences between the VHS, Beta and 8mm formats. Moreover, if we were to place a second's worth of tape in each format next to a snippet from Ernie Kovacs' day, we could see how far the video era has come.

The Kovacs tape would be two inches wide and 15 inches long. The VHS tape would be half an inch wide and about 1-1/3 inches long at the SP speed. The Beta tape, also half an inch wide, would be less than one inch long at Beta II speed. The 8mm tape would be less than one third of an inch wide and just over half an inch long at the SP speed.

The amount of tape needed to record a given amount of programming has plummeted. Although some picture sharpness may have been lost, today's formats all have color, and 8mm has two more channels of sound. More important, consumer formats record signals in diagonal stripes along the length of the tape in a characteristic pattern that's responsible for many of the features the formats possess. Let's look at how VHS, Beta and 8mm actually work.

TRACKS & FIELDS

Starting at the lower edge of a VHS tape and moving up, we notice a sprocket-like control track 0.75 mm wide. It holds mag-

netic pulses spaced at even intervals: 0.5558 mm at SP and 0.1853 mm at EP. Like sprocket holes on movie film, the track tells a VCR where each frame of picture information is.

Just above the control track, separated by a 0.15 mm blank guard band, are the video tracks. They are laid onto the tape in

stripes by the VCR's angled, spinning head drum. These tracks move upward at a five-degree angle to the left. Each track runs half the circumference of the video head drum, almost four inches, and contains all the picture information needed to describe either the odd or even scanning

continued on page 106

Handling The Super Tapes

Two new developments—Super VHS and Extended Definition Beta—are about to shake up the world of home video. Here's how videotape for each of these format upgrades handles video and audio information:

Super-VHS tape looks like normal VHS tape except that its finish is more reflective. The shine is due in part to smaller particles and higher calendaring, or polishing. The magnetized tracks remain the same. The top edge of the tape has one or two audio tracks for mono or stereo. The bottom edge has the same intermittent control track with, perhaps, some additional signals for the VASS and VISS marker location systems available on the newest VHS VCRs. Video tracks slanting at the same angle continue to occupy the space between the edges.

The AM chrominance, or color, signal is in the same place at the low end of

the spectrum but the FM luminance, or brightness, signal ranges from 5.4 to 7 megahertz. Standard VHS recorders have their luminance signal at 3.4 to 4 mHz. Although a standard VCR will be able to track Super VHS tape, it won't be able to play the tape because it will be looking for the brightness signal in the wrong place.

Little is yet known about Sony's ED Beta format. It will come in standard sized cassettes, use metal particle tape like 8mm, rather than oxide tape like Super VHS, VHS and Beta tape, and run at Beta II and Beta III speeds. The luminance signal will be an FM signal between 6.8 and 8.6 mHz. ED Beta machines will be able to record and play Hi-Band SuperBeta signals on standard Beta tape, but conventional Beta decks will not be able to play or record ED Beta tapes.

—Lancelot Braithwaite

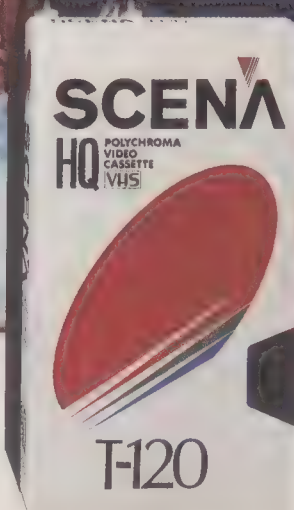
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National Video, North Little Rock
Movie Mart Video Rental, Ft. Smith

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Video Journeys, Los Angeles
Video Archives, Manhattan Beach
Video Box, Reseda
Today's Video, Azusa
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A & M Video Palace, Hemet
Video Mart Inc., San Bernardino
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C & W Video, Camarillo
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COLORADO

Video Country Inc., Denver
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National Video, Avon
Movies And More, Manchester
Video Galaxy X, Einfeld
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Video Movies of Monroe, Monroe
Video Connection, Bridgeport
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Video House, Ft. Pierce
American Video Express, Stuart
Video X Tron of Stuart Inc., Stuart
Masters Video, Dunedin
Video Connection, Largo
Video Empire, Palm Harbor
Video Biz, Sarasota
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GEORGIA

Home Video, Norcross

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Jack Wada Electronics, Lihue
Paradise Video Inc., Wailuku

ILLINOIS

State Electronic, Mount Prospect
Video Alternatives, Palatine
Laser Audio Video Inc., Park Ridge
Video Hotline, Winnetka
Circle Communications, Forest Park
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Countryside Home Video, Countryside
Video Sixty Six, Countryside
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Diaca Video, Niles
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Merrillville Video, Merrillville
Video Biz, Elkhart

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Pick A Show Video, Council Bluffs
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KANSAS

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KENTUCKY

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Video Biz of Slidell, Slidell
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TSV Video, Sterling Hgts.
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Video Today, Holland
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Video Tonic, Las Vegas
Video Plus, Reno

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Video Station, Amherst
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Video Biz, Bedford

Video Headquarters, Keene
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Valley Video Ctr. of Clifton, Clifton
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Reel To Reel Inc., Butler
Video Store, Elmwood Pk
Ramapo Video Image, Wayne
Ruestas TV Repair, Paterson
Capeland Enterprises Inc., Red Bank
Video Voyagers, Netcong
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Video Village Inc., Florham Park
Act One Video, East Hanover
Video Galaxy, Turnersville
The Video Store, Glendora
Family Video Center, Marmora
Risley Video Center, Millville
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NORTH CAROLINA

Video Connection, Greensboro
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Video Biz of Lima, Lima

OKLAHOMA

Adventureland Video, Norman
Kaleidoscope Video, Oklahoma City
The Video Library, Mansford
CR Flicks, Muskogee

OREGON

The Video Station, Cottage Grove

PENNSYLVANIA

Visual Adventures, Bridgeville
Visual Adventures, Monroeville
Visual Adventures, Pittsburgh
Instant Replay, McKees Rocks
Network Video, Pittsburgh
Instant Replay #2, Pittsburgh
Network Video, Greensburg
Ricks Video Headquarters, LaProbe
Showtime Video, Grove City
Videoplace, Altoona
Our Geng Video, Duncansville
Allen Sirel Video, State College
Mikes Video I, State College
Video Vision Theater, Mount Joy
Home Video Center, Lancaster
Video 54 Inc., Lancaster
Video Connection, Quakertown
Video Library, Philadelphia
Videoape Library IX, Philadelphia
Top Hal Video, Frazier
West Chester Video, West Chester
Vaccaros Video, Reading

RHODE ISLAND

National Video, Middletown
Video Ecetra, Middletown

SOUTH CAROLINA

Showbiz Video Sales, North Myrtle Beach
Video Showcase, Teja

SOUTH DAKOTA

Video Pro, Spearfish

TEXAS

Video Store, Carrollton
Audio Video Plus, Houston
Sci-Fi & Screams Video, Willis
Northwest Video Club, San Antonio
Video Station, Cedar Park

UTAH

VERMONT

Hollywood Video, S. Burlington
Video Station, Burlington
Video Station, Winooski

VIRGINIA

Video Station, Alexandria
Professional Video Comm., Alexandria
Broadway Discount Video, Broadway
Performing Arts Video Centre, Richmond
The Movie Store, Virginia Beach
Video Unlimited, Grafton
Video Station, Portsmouth
Video Magic, Chester
Moore Videos, Courtland
Lee Hartman & Sons Inc., Roanoke
Family Video Shop, Brookmeel

WASHINGTON

Platters, Seattle
Video Factory, Everett
Camcord & Company, Bellingham
Video Depot, Bellingham
Stardust Video, Tacoma

WEST VIRGINIA

Video Station, Huntington
Richwood Electronics, Richwood

WISCONSIN

Video Home Entertainment, Mukwonago
Little Buddha Enterprises Ltd., Milwaukee
Video Station, Madison
Danz Video, Oconto
Northwoods TV Video Co., Tomhawk
Adventure Video, Waupaca

CANADA

Basement Video, Pembroke OT

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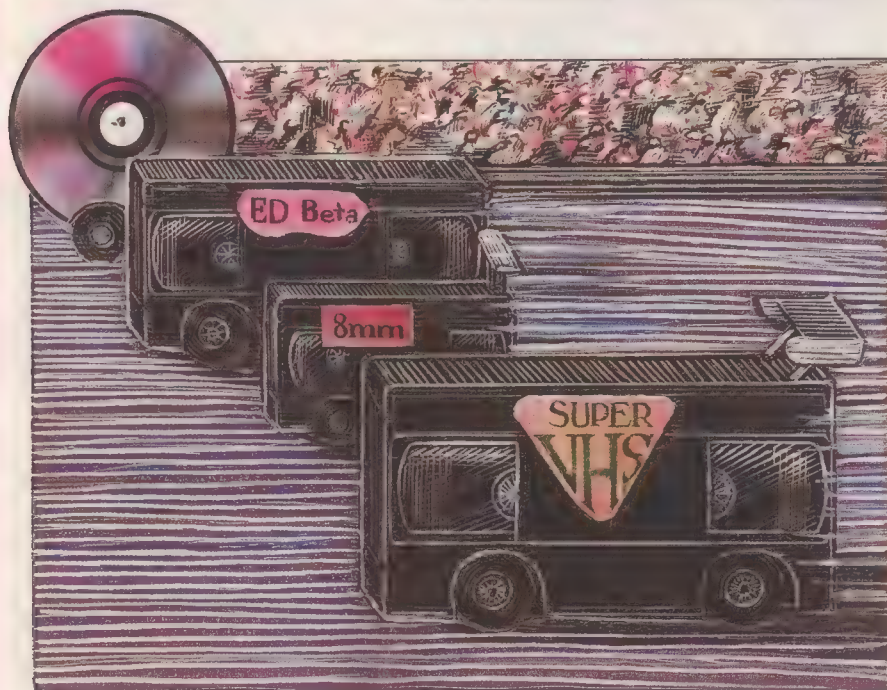
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NEWS AND VIEWS

BY MARK FLEISCHMANN



MARC TAFFET

THE STATE-OF-THE-FORMATS REPORT

Competing formats have contributed to the confusion of videophiles since Cartrivision and other aborted half-inch tape systems reared their rotary heads in the early '70s. Even though VHS has emerged as the leading format of the '80s, that trend shows no sign of obsolescence—unlike VHS itself.

Welcome to the state-of-the-format report: a hard look at several means of video reproduction and their implications for the future of our program collections.

VHS. VHS has provided a seemingly secure programming standard that has unlocked the vaults of film and television history and stimulated an intermittently interesting flow of original programming. The number of titles available on VHS has climbed to 39,907, according to David Weiner, director of information for the National Video Clearinghouse, publisher of *Video Tape & Disc Guide to Home Entertainment*.

But the success of VHS is built on the quicksand of consumer electronics. We've always taken it for granted that VHS—never the top format for visual quality—will someday be obsolete. With

Super VHS, that day may arrive sooner than we'd thought. If Super VHS delivers on its claim of 430-line resolution, it will yield the first consumer videocassettes to match the sharpness of LaserVision. It may even approach the quality of one-inch industrial tape.

"It looks fantastic," confirms Fred Fehlauser, who runs the Michigan facility where CBS/Fox duplicates tapes for its own labels and others. He feels Super VHS "does look as good as one-inch on a short cable feed," at least to the naked eye. To take full advantage of the format, he adds, "some remastering may be in order" to upgrade one-inch masters made from inferior sources such as 16mm film prints. The juiced-up specs might even bring "letter boxing"—transferring widescreen films with banding and without scanning—into vogue. Given their heavy investment in scanned masters, video labels are likely to resist this idea, though the practice has become popular on Japanese laser releases.

The major obstacle for Super VHS programming will be the format's incompatibility with conventional VHS VCRs. The new machines themselves will be switchable between old and new VHS, but few people will be able to immediately afford the pricey new format. With Beta's slide into oblivion program companies, distributors and retailers have been happily dismantling the Beta/VHS system of double inventory; they may be loath to reinstate it just to accommodate a higher-quality format. After all, higher quality didn't lead to mass acceptance for Beta or laser.

Another question is whether—or how

—the new format will fit the current frenzy for copy protection. The benefits of the VHS HQ subformat and its format-compatible visual enhancements have been undercut by Macrovision. How Super VHS will confront the issue of copy protection—perhaps with a built-in chip—has yet to be indicated.

Beta. The visible improvement of SuperBeta—mightier than HQ but a notch below Super VHS—did little to reverse Beta's seemingly inexorable decline. Sony says the next attempt to improve Beta's diminishing fortunes will be ED Beta. The "extended definition" of the acronym is likely to equal that of Super VHS—but also at the cost of full compatibility.

Sony reportedly could have introduced a new Beta variation of the ED Beta/Super VHS magnitude when it introduced SuperBeta but opted instead to maintain compatibility. When ED Beta will actually be available remains uncertain, but the technology exists.

Officially, nearly as many titles are available on Beta as on VHS: 38,704 at last count. However, few retailers put much stock (literally) in Beta anymore, and even special-ordering has become difficult. Some releasing companies have dispensed with Beta, as Prism did with its \$11.95 Video Collection. ED Beta is unlikely to change this.

8mm. Two years after being introduced, 8mm is still hard to consider seriously as a pre-recorded program format. Only 125 titles are available, according to Weiner, and most of the major labels have yet to demonstrate any great commitment. The smaller format has never exceeded the quality of standard VHS or Beta, let alone their improved versions. Size alone has helped it find a niche as a camcorder format, but Compact VHS has challenged its projected primacy in that domain.

LaserVision. The surviving video-disc format (following CED's demise) has not yet consolidated its modest success as a videophile alternative.

Picture enhancements in LV (nicknamed "laser") will soon arrive in the form of improved (but compatible!) hardware. Such models as Pioneer's LD-S1 (see "Videotests," June '87) will provide visibly cleaner pictures than existing laser players do. I saw the S1 demonstrated in January; in my long experience with the format it has never looked so good. Digital chips in the S1 extend special effects associated with the CAV subformat (perfect still frames, noiseless slow-motion, etc.) to the longer CLV discs.

With about 2,000 titles available, laser

remains the format of choice for people with sensitive eyes. Super VHS and possibly ED Beta will compete, but laser set the standard years ago. There is no greater joy in video than a well-pressed LV, with its fine detail, deep black level and many operational features. If you want to see what Super VHS will look like, watch Criterion's pressings of *Black Orpheus* (color) and *Swing Time* (black & white).

CD. The phenomenally successful digital audio format is moving into short-form video with the CD video single, a CD-sized disc that will hold five minutes of video and 20 minutes of audio. Magnavox will introduce Compact Disc Video players that will also play standard audio CDs and all types of LVs. Pioneer, which already sells an LV/CD (but not CD-V) player will introduce a new unit, the CLD-1010, to embrace all the above.

CD-V is actually a variation of two existing subformats. Sony's software arm was the first to introduce shortform videos several years ago with the Video 45 series (originally devised as a way to plug Beta Hi-Fi). Pioneer's programming division was the first to market shortform videodiscs with appended digital audio.

These (full-size) Compact LaserDiscs (CLDs) hold video, followed by audio, with a total playing time of 54 minutes, 30 seconds—more than twice the length of a CD-V. They can hold an entire audio LP plus two or three related video clips.

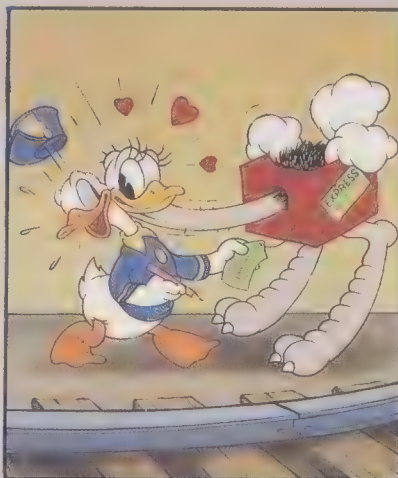
Predictions. Super VHS will slowly achieve acceptance alongside conventional VHS. The program industry will groan but cope. ED Beta will preach to Beta's converted, and not even to all of them; 8mm is destined to be associated with camcorders, not programming.

LaserVision will win new friends among upscale CD aficionados with combination players to feed, but more people will be interested in a superior son-of-VHS recording format than in a superior optical playback format. Super VHS will widen the gulf between good- and bad-looking cassettes, and tape viewers, like laser viewers before them, will start paying more attention to the quality of video transfer and the source elements used for it.

Have I mentioned that all these formats and subformats and variations thereof will be obsolete when high-definition TV arrives? Hey—put down those rotten tomatoes!

SCANLINES

Disney has a slew of short-form marvels in its latest Cartoon Classics collection. You can have each of five volumes (*Mickey*, *Donald*, et al.) for an eminently reasonable \$14.95, or the lot for \$74.95. Also recommended for kids: *Sing Along Songs*, at the same price,



Donald Duck's Cartoon Classic.

contains snips from *Snow White* and other classics. Just follow the bouncing mouse head and sing along.

Vestron will offer Blake Edwards' *That's Life* this month but *Platoon* and *Hoosiers* are stalled. The label is locked in battle with the films' production company, accusing it of "bad faith."

For years readers have been asking when *The Avengers* will be on tape. HBO/Cannon releases the first six episodes this month—along with Woody Allen's *Hannah and Her Sisters*. CBS/Fox is selling seven other titles in the Woody Allen Collection, including *Annie Hall*, for \$19.98 each.

Sony's Japanese—*The Spoken Language* should be a hot title among video execs and grey-market consumers.

Foreign affairs: June releases in Embassy's \$29.95 International Collection include the one missing Jacques Tati comedy, *Jour de Fete*, and Alain Resnais' haunting *Hiroshima Mon Amour*, about a French/Japanese love affair amid the ruins.

Obscuro title of the month: *In Name Only*. Cary Grant and Carole Lombard prove that great acting can redeem even the most maudlin script while RKO proves that black & white can glow without colorization or Macrovision. Cheers for all concerned.

Reviews

FILMS PRODUCED FOR THEATERS



Cruise, Mastrantonio and Oscar-winner Newman in 'The Color of Money.'

THE COLOR OF MONEY

1986. Paul Newman, Tom Cruise, Mary Elizabeth Mastrantonio, Helen Shaver; dir. Martin Scorsese; wr. Richard Price. 119m. \$89.95. Touchstone. Image: good.

Those who remember Robert Rosen's 1961 classic, *The Hustler*, will be disappointed by the sequel. *The Color of Money* lacks the depth and drama of the original, a searing and sad tragedy about a gambler's demimonde. This new film—flashy, slick, upbeat—simply lacks the realism of the original.

For the first half hour, *Color of Money* promises greatness. Fast Eddie Felson (Newman), the retired pool hustler, conspires with Carmen (Mastrantonio) to convince her boyfriend Vinnie (Cruise) to shoot pool for money. Eddie tells Carmen that winning money feels better than earning it, but he's really using Vinnie as a means to recapture his youth. In portraying this world of hustlers, Scorsese plays his audience for suckers, offering brilliant cinema with terrific imagery. (Vinnie works at Child World "selling" toys to anxious parents.)

Then the script (by novelist Richard Price) follows the cue ball in the side pocket. Instead of deepening the character conflicts, the movie veers off in an unrealistic past, relying on surface tension and gloss. The cinematography becomes distractingly cute, and the themes are forced. For Scorsese, it's a mediocre effort that cries out for the visceral impact of *Raging Bull*.

Newman won the Oscar for this, mostly as Hollywood's gift for long-term service: he's infinitely better in such earlier films as *Hud* and *Hombre*, not to mention *The Hustler*. He approaches that dramatic level in a couple of scenes here but doesn't sustain the height. Newcomer Mastrantonio is good; Cruise is merely miscast.

—Doug Garr

'ROUND MIDNIGHT

1986. Dexter Gordon, Francois Cluzet; dir. Bernard Tavernier. 131m. (R) Hi St cc (also available with Spanish subtitles, V only) \$79.95. LV CX St CC \$39.98. Warner. Image: good.

In the late '50s black American jazz-

men—pianist Bud Powell among them—migrated to Paris in search of more hospitable, less racist surroundings. *'Round Midnight* uses a fictionalized account of an unusual friendship Powell, then on the decline, developed with a young jazz-struck artist as a way of paying homage to the era's smoky be-bop sound.

It's a masterfully unsentimental labor of love, with saxophonist Dexter Gordon performing the solo of his life as the aging, alcoholic Dale Turner, Powell's cinematic stand-in. The artist, Francis Borier (Cluzet) in the film, befriends Turner, ultimately bringing him home. At a cost to his relationship with his own daughter, Borier helps Turner straighten out and even begin to compose again, doing such a good job that Turner returns to New York City, Borier in tow, to visit his own neglected daughter, and pick up a few of the pieces of his former life.

Soapy as this sounds, not a glycerine tear is shed. Gordon moves through his awesome acting debut like a sorrowful wraith, with a slow, raspy delivery that steals every riff he shares. He even speaks in three-quarter time, and makes you feel he brought a painful piece of his own life to Turner's.

Two dozen classic and original compositions add emotions and longings the characters can barely articulate. Nearly all are performed by Gordon and a musical cast that includes Herbie Hancock, Ron Carter, Bobby Hutcherson, and Wayne Shorter. A few selections make the story resonate, as when "How Long Has This Been Going On" by George and Ira Gershwin frames a cameo by Lonette McKee as Turner's lady. "Happiness," like Turner tells Borier, "is a wet reed."

The video version looks good and sounds better. With its lustrous score and spare dialogue, this is a tape even audiophiles may wish to own.

—Stan Pinkwas



Bob Hoskins (left) stars with Michael Caine and Cathy Tyson in 'Mona Lisa.'

MONA LISA

1986. Bob Hoskins, Cathy Tyson, Michael Caine; wr./dir. Neil Jordan. 104m. Hi St \$89.95. HBO/Cannon. Image: good.

Ostensibly about an ex-con (Hoskins) who falls foolishly in love with the expensive call girl (Tyson) he chauffeurs, *Mona Lisa* manages to explore a wealth of issues touching on race, class and sexual relations. That these weighty themes never slow the momentum of the movie's suspenseful plot testifies to the subtlety of director Neil Jordan's skills—and the sensitivity of his actors' performances.

George, the endearing working-class bumbler, and Simone, the "tall, thin black tart," make an odd, edgy couple. While George becomes increasingly enamored of Simone, her feelings turn to Cathy (Kate Hardie), a 15-year-old street hooker with whom she once worked. Simone persuades George to help her find Cathy—an activity that incurs the wrath of Martwell (Caine), head of the prostitution ring that employs them.

Mona Lisa derives its tense charge from the vivid contrast between George's warm, workaday relationships—with his teenage daughter (Zoe Nathenson) and his best friend Thomas (Robbie Coltrane)—and the lurid, luxurious world of drugs, degrading sex and organized crime. The exotic Simone initially lures George into a decadent sort of upward mobility—she buys him fancy clothes and initiates him into her posh milieu. The identity confusion this sparks is only resolved when the limits of her feelings become clear. Their emotional bond is finally forged, not in the love affair George desires, but in their efforts to keep themselves alive.

The enigmatic Mona Lisa herself enters the story in two ways: in the unpre-

tentious beauty of Nat King Cole's song on the soundtrack and in a magazine page of the painting taped to the side of Thomas's refrigerator. Both underscore Jordan's awareness of how erotic mystery rears itself even in the most ordinary lives. But the movie itself—delicately emphasized by the happy ending George enjoys—describes the inevitable disappointments of misguided grand romance and the ever-expanding horizons of simple love.

—Anthony DeCurtis

DOWN BY LAW

1986. B&W. John Lurie, Tom Waits, Roberto Benigni, Ellen Barkin; wr./dir. Jim Jarmusch. 107m. (R) Hi St cc \$79.98. Key. Image: good.

"It is a sad and beautiful world," says Roberto (Benigni) in phonetic English as he makes his entrance in *Down by Law*. And for its duration, Jim Jarmusch's black & white film attempts to capture the sadness and beauty of this guileless waif's world.

Like its predecessor, *Stranger than Paradise*, *Down by Law* is the story of two petty hustlers harboring delusions of grandeur, and a foreigner who is thrust upon them. Jack Romano (Lurie), a small-time New Orleans pimp, visits a sleazy hotel room on a tip about a new prostitute about to enter the market. As he makes his pitch, the cops break in, turn on the lights and find a child lying on the bed. Meanwhile, Zack (Waits), an unemployed and inebriated neo-beatnik disc jockey, accepts a suspiciously generous payment to drive a stolen car across town; when the cops nail him, they find a dead body in the trunk.

Zack and Jack wind up in the same prison cell, where the two actors strangle the film with self-consciously deadbeat poses and boho jailbird stylizations. Then Roberto joins them. "If looks can kill," he

says, staring into their surly mugs, "I am dead now." Unlike his cellmates, who brood idly about being framed, Roberto accepts his guilt (for a self-defense murder) but feels justified. *Down by Law* is about Roberto's naive odyssey through a world the others are too self-involved, jaded or stupid to see. It is Roberto, naturally, who discovers a way out of prison.

From there, *Down by Law* becomes a jailbreak film like none before it. Jarmusch moves the action at a surreally slow tempo, dragging the trio through a bayou that looks by turns concrete and intractably wet. Here the film surrenders its dramatic tension; when the plot needs momentum, there's nothing pushing it.

Stranger than Paradise created a startlingly original world by refuting the splendor of cinema; by riding on film noir-derived caricatures, *Down by Law* is far more familiar. Given Benigni's refreshing redolence and Robby Muller's camera work, that's a shame. *Stranger than Paradise* conquered style; *Down by Law* ultimately succumbs to it.

—John Leland

THE MORNING AFTER

1986. Jane Fonda, Jeff Bridges, Raul Julia; dir. Sidney Lumet. 102m. (R) Hi \$79.95. Karl. Image: good.

The thing about escapist movies is that they're supposed to provide an escape for the audience, not the director and cast. In Sidney Lumet's sleepwalking *The Morning After*, it feels as if the filmmakers took the day off, leaving us the chore of feeding suspense into this undernourished mystery.

The film begins with Viveca (Fonda), an alcoholic B-movie actress with flamboyantly tacky blonde hair, waking up in a strange bed with a disconcerting amount of blood on the sheets. Having drunk herself into a blackout, she doesn't remember the previous night or recognize the fellow, with a kitchen knife sticking out of his chest, lying next to her. She performs an alcoholic's undignified morning ablutions and phones her separated husband Jackie (Julia), whose advice is to throw herself on the mercy of the law. Instead, she heads for the airport and the first flight out of town, but it's Thanksgiving and all flights are booked. After a minor hassle in the parking lot, she ducks into an open jalopy, which belongs to Turner (Bridges), a redneck ex-cop. He drives her back to town, where cinematic convention, after a few false starts, runs its inevitable course: they fall in love.

Lumet doesn't introduce any additional significant characters. In a cast of three, it's impossible to hide the identity of the killer from anybody but Fonda.

(Lumet almost instantly abandons the possibility that she might have done it.) Ten minutes into the film, the only mystery remaining is whether Fonda's coiffure is a wig or just a dye job. The characters uncover nary a clue, and when the denouement finally comes, the twist that gives the killer a motive feels unearned.

Most of Lumet's best work (*12 Angry Men*, *Dog Day Afternoon*, *The Verdict*) eschews personal statement, but he's usually good for a creditable formal work-out. In *The Morning After*, he shows no respect for the form and delivers a mystery without mystery. You'd do better to escape from this film than with it.

—John Leland

TOUGH GUYS

1986. Burt Lancaster, Kirk Douglas; dir. Jeff Kanew. 103 min. (PG) Hi St \$79.95. Touchstone. Image: excel.

Those hoping for two classy legends and a comic meditation on time and punishment should skip this and rent *Atlantic City* instead. This ill-executed romp deserves to be double-featured with *Police Academy 2*.

While it's not really fair to review *Tough Guys* for what it's not, that would be a lot kinder than facing what it is: a puerile cartoon of bird-droppings and open-manhole jokes, built on implausible legal technicalities and extremely strained plot twists. The only thing going for it is the bitchy camaraderie between Lancaster and Douglas as Harry Doyle and Archie Long, two septuagenarians freed after serving 30-year prison sentences. Naturally, one of the first things director Jeff Kanew does is separate the two.

When they're together, though, Burt and Kirk are magical. As in John Wayne's last movie, *The Shootist*, which paralleled



'Lost Horizon': old Hollywood at its dopey, spectacular best.

the dying star's film career with that of a dying gunfighter, *Tough Guys* presents two old pros who make both robbery and acting look as natural as carrying on a great dinner conversation. Unfortunately, the other guests at the table are plaid-panted, checked-suit buffoons ready with the lampshades.

Douglas and Lancaster have starred together in six other films. I hope they get one more good one in before retiring. *Tough Guys* is fluff, guys.

—Frank Lovece

LOST HORIZON

B&W. 1937. Ronald Colman, Jane Wyatt, John Howard, Edward Everett Horton, Sam Jaffe; dir. Frank Capra. 132m. Hi \$29.95. RCA/Columbia. Image: good.

Nine years before Jimmy Stewart discovered the meaning of life in *It's a Wonderful Life*, Ronald Colman tried for spir-

itual transcendence in another Frank Capra film. In *Lost Horizon* Colman is Robert Conway, a British envoy to China kidnapped by a Tibetan religious commune which hopes he will succeed its aging high Lama. The plane that carries him to the lush, isolated, mountain-rimmed "Shangri-La" also brings an unlucky capitalist, a woman with a terminal lung ailment and a querulous paleontologist. Their spiritual journeys alongside Colman form a tidy bunch of amusing subplots. Improbable? You bet. *Lost Horizon* is old Hollywood at its dopey, well-meaning, spectacular best.

Capra sustains a high level of visual lyricism with the help of lovely Jane Wyatt and the dapper Colman, who dignifies the exotic sets with his English public-school accent and courtly good manners. Capra's Hollywood Utopia is well-appointed, and—despite sympathetic portrayals of agreeable Asians—Eurocentric. The high Lama, dying architect of the commune, is actually a 200-year old Belgian priest (who would expect "mere Asians" to build their own Shangri-La?). Then again there's no use expecting Hollywood to be anything but Eurocentric.

The nitrate negative of this exotic work had died by 1967; the subsequent restoration turned up footage trimmed from various release prints. Hence picture quality here varies from good to merely viewable, with lots of bumps for missing frames and one major sound dropout. Freeze frames and still photos fill occasional gaps where moving pictures are lacking for the complete 132-minute soundtrack. The interruptions are distracting—pity, since this is a beautiful film—but forgivable under the circumstances. Nearly everything about this fragile, silly heartwarmer is forgivable. Although a little ridiculous



Burt Lancaster (left) is one of the 'Tough Guys.'



And baby makes four in '3 Men and a Cradle.'

and not very profound, *Lost Horizon* is ambitious and moving in its own peculiar way. —Mark Fleischmann

3 MEN AND A CRADLE

1985. Roland Giraud, Michel Boujenah, Andre Dussollier; wr./dir. Coline Serreau. 100m. (PG-13) Hi St sub. and dubbed \$79.95. Vestron. Image: good.

The prospect of a frothy French comedy about three guys who get stuck with an infant somehow didn't fill me with glee. As Bill Murray once said on *Saturday Night Live*, "The French used to be funny."

The plot is as simple as the title. Three swinging bachelors who share a Paris apartment are saddled with both an infant and a package of heroin at the same time. Two of them (the father of the child, an airline steward, is away) are forced to struggle with basic infant care, the thugs who come after the smack, and the police. After the third man's arrival, they try vainly to find someone to take care of the kid until the mother, a model, returns from an assignment in the U.S. The baby, an amazingly patient and tractable little girl, teaches them about parenthood.

All through the film I kept thinking this must be really hysterical in French. The dialogue is far too rapid-fire for my two-semester ears, but even with subtitles I was pleasantly surprised to find myself laughing at regular intervals. Nonetheless, *3 Men* is a very French comedy: rather slow by our standards and filled with comic situations that seem as horrifying to us as they are funny to *les francais*. So unless your French is good or your enthusiasm for Gallic cinema unbridled, you'd do best to wait for the U.S. remake. —M. George Stevenson

UTU

1983. Anzac Wallace, Bruno Lawrence, Kelly Johnson; dir. Geoff Murphy. 104m. (R) Hi St cc \$79.98. CBS/Fox. Image: excel.

In 1870 New Zealand, Te Wheke is a native Maori scout for the British colonials, serving in the belief they will end the tribal warfare. Then a British patrol wipes out the wrong village—his. He immediately vows *utu* (revenge) against the *pakeha* (white man), becoming the tattoo-faced leader of a Maori uprising. But it isn't long before he has others, white and Maori, vowing *utu* against him.

This used to be the stuff of classic Westerns, but Murphy confronts the issue of how colonists destroy native cultures with greater force than in any other film in memory. In addition, he addresses the question of where justice ends and blind vengeance begins. This is both a stirring action-adventure and a moving tragedy about people caught in the clash of cultures, a war that is "won" only at the cost of dehumanization.

Murphy achieves epic effects with limited resources, virtually using the rugged terrain in which Te Wheke's forces hide as a supporting player. The superb cast is led by Wallace as Te Wheke and Johnson as the callow young officer charged with his capture. Tania Bristowe plays a Maori who loves both the white officer and his enemy's cause.

Murphy occasionally overplays his hand a bit, and there are some rough edges—somehow more noticeable on the small screen—but these don't diminish the film's power. With a fine transfer and flawless audio mastering, CBS/Fox has done itself proud with one of the decade's best adventure movies.

—Sol Louis Siegel

MALCOLM

1986. Colin Friels, John Hargreaves, Lindy Davies; dir. Nadja Tass. 84m. (PG-13) \$79.98. Vestron. Image: good.

Although everyone in this highly-touted Australian caper comedy speaks English, American ears will occasionally be forced to use the reverse scan. The leisurely story of an idiot savant (Friels) who takes in a newly-released convict (Hargreaves) and his moll (Davies) as boarders, *Malcolm* is an almost stereotypically foreign character comedy. Most of the humor lies in Malcolm's growth from a flaky mechanical genius to an eccentric with two partners in crime. His obsession with the minutiae of street-cars, Rube Goldberg-like systems of mail-fetching, radio-controlled trains and utterly inappropriate responses to social situations provide the gags. If you have a taste for such things, *Malcolm* does them as well as anyone.

Though based on a real person, the plot repeats *The Lavender Hill Mob*. The devices used in the trio's crime are utterly fake, but it's easy to suspend disbelief because the characters, and the machines themselves, are so appealing.

Credit for creating and maintaining the film's rare mood goes to director Tass and screenwriter (and photographer and co-machine-maker) David Parker. This film is weird and fun, one of my favorite combinations. Kudos to Vestron for adding this to its collection.

—M. George Stevenson



Colin Friels as 'Malcolm': a weird and fun caper comedy.

QUICK TAKES ON FILMS

FLIGHT OF THE NAVIGATOR

1986. Joey Cramer, Veronica Cartwright, Howard Hesseman; dir. Randal Kleiser. 89m. (PG) Hi ss \$79.95. Disney. Image: excel.

At last, a film that's fun for the entire cosmos! The navigator of the title is young David Freeman, a 12-year-old who tumbles down a steep incline and wakes up to find his family and the rest of the world aged eight years. Seems that during the interim, this young Rip Van Winkle was on board a specimen-collecting UFO which is now stranded on Earth suffering from flight-plan amnesia. And guess who *does* remember the plan? The exciting confusion that fills the balance of *Flight of the Navigator* makes for one of the most entertaining and delightful films to come out of Disney Studios in a light-year. And there's even an extra bonus: listen carefully to "Paul Mall," the voice of the UFO pilot. If that isn't Pee-Wee Herman, I'll eat the Milky Way!

—John Walker

FIREWALKER

1986. Chuck Norris, Louis Gossett Jr., Melody Anderson; dir. J. Lee Thompson. 106m. (PG) \$79.95. Media. Image: good.

Hold it boys, this may be a first: a Chuck Norris movie you can laugh with! *Firewalker* is a crackling-dry buddy/adventure film, sort of *Butch Cassidy and the Sundance Kid in the Temple of Doom*, replete with a throwaway treasure hunt plot. What makes it work is the quip-a-second dialogue. Anderson, as a clairvoyant gold-seeker, kicks off the excitement by informing a seedy bartender that she needs "two men of undying loyalty—brave, not too smart." From there, it's one witty brush with death after another. These guys make Indiana Jones look like Lowell Thomas. Try *Firewalker* for a guaranteed hot time.

—John Walker

A FINE MESS

1986. Ted Danson, Howie Mandel, Richard Mulligan, Stuart Margolin; wr./dir. Blake Edwards. 100m. (PG) Hi cc \$79.95. RCA/Columbia. Image: good.

Despite a bad rep based on its widespread avoidance by all segments of American society, *A Fine Mess* is sur-



Joey Cramer enters a world not of his making in 'The Flight of the Navigator.'

prisingly *not* one. The slapstick comedy is about two regular guys (Danson and Mandel) who stumble into a mob-fixed horse race scam and must run for their lives. Edwards does a truly astounding job bringing freshness to the all-too-familiar gags around which the script is built. Unfortunately, while the situations are often funny, the center of the film is missing—there's no reason for us to care about either of the main characters, who could almost be interchangeable.

—M. George Stevenson

DEADLY FRIEND

1986. Matthew Laborteaux, Kristy Swanson, Michael Sharett; dir. Wes Craven. 91m. (R) Hi cc \$79.95. LV CX \$34.98. Warner. Image: good.

Paul, the new neighborhood boy genius, has problems. The mean old lady next door shot his pet robot to bits; his new girlfriend's abusive father has killed her. Paul's obvious solution? Use some leftover robot parts to bring the girl back to life. But he doesn't count on her going on a rampage, to avenge both her own death and the robot's. The plot moves along briskly, and in the long run Paul pays for his hubris, but what could have been an absorbing and shocking film becomes merely corny. Despite the strong

premise, Craven fails to build in suspense, and the gore quotient isn't high enough to make this work solely as a splatter movie. Heck, there isn't even any nudity!

—Adam Philips

THE NAKED KISS

1964. Constance Towers, Michael Danted, Patsy Kelly; dir. Samuel Fuller. 93m. \$19.95. American Entertainment Industries (106 N. Keswick Ave., Glenside, Penn. 19038). Image: good.

In *The Naked Kiss*, a prostitute KOs a pimp, pulls a wig off her bald head, and stomps out—all before the titles come up. Sam Fuller's films are pulp morality plays, but this one, about a small town's secret sleaziness, is particularly outrageous. The message—that America prizes appearances, which deceive—is delivered as luridly as possible, in a top-sy-turvy scenario featuring a child molester, a madam named Candy, and lots of hookers and handicapped children. Whether you take it straight or as camp, the film is provocative and unique, full of the two-fisted visual style that has made Fuller a cult figure.

—Bud Kliment

MELODY IN LOVE

1978. Melody O'Bryan; dir. Hubert Frank. 81m. Hi cc \$59.98. Key. Image: poor.

Promises, promises... Offered as an erotic fantasy "so hot, it will melt your VCR," *Melody in Love* is more likely to incite you to kick in your TV screen out of sheer boredom. This film is an interminable set-up with no pay-off. Young M arrives on a tropical isle where inhibitions and underwear are seemingly confiscated by Customs, and enters the laid-back world of her cousin/lover and various local lotharios. You get dumb dubbed dialogue. ("So you want my husband? That's not impossible. Let's go shopping.") You get an actual erupting volcano (wow, symbolism!). You get cheesy music. Although characters undress in various groupings, the camera cuts away on the safe side of tame. So why bother? Recent Hollywood mainstream releases have more erotic energy—even more nudity—than this. And they don't look like they were developed by a same-day-service photo lab.

—Marianne Meyer

Directory

NEW RELEASES ON TAPE AND DISC

ACTION

Along the Great Divide. 1951. B&W. Kirk Douglas, Walter Brennan, Virginia Mayo; dir. Raoul Walsh. Marshal and deputy bring accused murderer to trial. 88m. Hi \$19.98. Warner.

Amazons. 1986. Windsor Taylor Randolph, Penelope Reed. Women warriors unite against invading sorcerer. 76m. (R) Hi \$79.95. MGM/UA.

Banzai Runner. 1986. Dean Stockwell, Charles Dierkop, John Shepard. Cop infiltrates wealthy daredevil drivers' club. 88m. \$79.95. Vidmark.

The Bulldog Drummond Escapades. 1937-39. B&W. Film series about dashing British adventurer. Four double features: *Bulldog Drummond Escapes/Bulldog Drummond Comes Back* ('37), *Bulldog Drummond's Revenge/Bulldog Drummond's Peril* ('37-38), *Bulldog Drummond in Africa/Arrest Bulldog Drummond* ('37-38), *Bulldog Drummond's Secret Police/Bulldog Drummond's Bride* ('39). Approx. 120m. ea. \$39.95 ea. Embassy.

Carnival Story. 1954. Anne Baxter, Steve Cochran. Female trapeze artist sparks rivalry between partners. 94m. \$24.95. Cable.

The Crimson Pirate. 1952. Burt Lancaster, Eva Bartok, Torin Thatcher. Swashbuckler set on Mediterranean coast ca. 1750. 104m. Hi \$19.98. Warner.

The D.I. 1957. B&W. Jack Webb, Don Dubbins, Jackie Loughery. Marine Corps drill instructor locks horns with nonconformist recruit. 106m. Hi \$59.95. Warner.

Dangerously Close. 1986. John Stockwell, Carey Lowell. Elite

high school group terrorizes poorer students. 96m. (R) Hi ss cc \$79.95. Media.

Diamond Head. 1962. Charlton Heston, Yvette Mimieux, James Darren. Hawaiian land baron prevents sister from marrying native. 139m. Hi \$69.95. RCA/Columbia.

Equalizer 2000. 1986. Richard Norton, Corinne Wahl. Post-apocalyptic carnage on wheels. 85m. (R) Hi \$79.95. MGM/UA.

Eye of the Tiger. 1986. Gary Busey, Yaphet Kotto. Vietnam vet finds hometown overrun with drug dealers. 90m. (R) \$79.95. U.S.A.

Fire and Sword. 1985. Peter Firth, Leigh Lawson. Knight in love with king's intended. 84m. \$69.98. Lightning.

Firewalker. 1986. Chuck Norris, Louis Gossett Jr., Melody Anderson. Search for buried gold in Guatemalan jungle. 106m. (PG) Hi ss cc \$79.95. Media.

Five Mile Creek Vols. 16, 17. 1985. Louise Caire Clark, Rod Mullinar. Series set in Australian pioneer community; 2 episodes per cas. 96m. ea. \$49.95 ea. Disney.

The Flame and the Arrow. 1950. Burt Lancaster, Virginia Mayo, Aline MacMahon; dir. Jacques Tourneur. Outlaw fights off invading warlord in medieval Italy. 88m. Hi \$19.98. Warner.

Heartbreak Ridge. 1986. Clint Eastwood, Marsha Mason; pr./dir. Eastwood. Marine sergeant leads squad into Grenada. 130m. (R) Hi ss cc \$89.95. Warner.

Hour of the Assassin. 1986. Erik Estrada, Robert Vaughn. CIA agent determined to protect Latin American leader. 96m. (R) Hi \$79.95. MGM/UA.

The Howards of Virginia. 1940. B&W. Cary Grant, Martha Scott, Cedric Hardwicke. Surveyor's clan caught up in Revolutionary War. 117m. Hi \$69.95. RCA/Columbia.

Keeping Track. 1987. Margot Kidder, Michael Sarrazin. Executive and TV anchorman expose CIA murder plot. 102m. (R) Hi cc \$79.95. Charter.

The Left-Handed Gun. 1958. B&W. Paul Newman, Lita Milan; dir. Arthur Penn. Ranch hand avenges boss' murder. 102m. Hi \$19.98. Warner.

Miami Vendetta. 1987. Made-for-video: L.A. vice cop uncovers link in series of murders. 90m. \$59.95. Continental.

Nightforce. 1986. Linda Blair, James Van Patten, Cameron Mitchell. Mission to rescue woman held by terrorists in Central America. 87m. (R) \$79.98. Lightning.

The Professionals. 1966. Burt Lancaster, Jack Palance, Lee Marvin. Rancher hires mercenaries to rescue kidnapped wife. 117m. Hi \$69.95. RCA/Columbia.

Robbery. 1967. Stanley Baker, Joanna Pettet; dir. Peter Yates. Docu-drama based on '63 heist of British mail train carrying \$10 mil-

PROGRAMMING LEGEND

DATE

Varies according to type of program. **Films:** original theatrical release. **Made-for-broadcast:** first telecast. **Made-for-video:** first release in any format. **Compilations:** production of collected work.

FORMAT

All programs are available in Beta and VHS unless noted. All programs on disc are also available on tape unless noted. The following abbreviations apply:

B: Beta videocassette
V: VHS videocassette
8: 8mm videocassette
LV: LaserVision videodisc in either in CLV or CAV playing format.
CED: CED videodisc

AUDIO FEATURES

All available audio information is provided. Dolby noise reduction, which is used on virtually all VHS tapes, is not noted. The following abbreviations apply:

St: stereo
Hi: Hi-Fi
ss: Dolby surround stereo
cc: closed-captioned
CX: CX encoded

IMAGE QUALITY

For theatrical releases, this rating refers to the transfer quality and overall visual appearance. For non-theatrical programs, it refers to overall visual quality.

excel.: exceptionally attractive and/or faithful to the original
good: adequate but unremarkable
fair: passable, but below average.
poor: seriously flawed

ETCETERA

Official MPAA ratings (G, PG, PG-13, R, X) are provided when available. All programs are in color unless noted. List prices are not given for CED discs.

anim.: animated
B&W: black & white
cas.: videocassette
comp.: compilation
czd.: colorized
dir.: directed by
m.: minutes
n.a.: not available
nar.: narrated by
pr.: produced by
RE: reissue
sub.: subtitled
wr.: written by

Editors' choices in the Directory are highlighted with red titles.

lion. 113m. Hi \$59.95. Charter.

Robin Hood the Legend: Time of the Wolf. 1985. Jason Connery, Richard O'Brien. Installment of cable TV series. 105m. Hi cc \$39.98. Playhouse.

Sanders of the River. 1935. B&W. Paul Robeson, Leslie Banks. British patrol officer defuses tensions between African tribes. 87m. \$24.95. Cable.

The Scarlet Pimpernel. 1934. B&W. Leslie Howard, Merle Oberon, Raymond Massey. Disguised English count rescues French noblemen from the guillotine. 105m. \$24.95. Cable.

The Silver Chalice. 1954. Paul Newman, Virginia Mayo, E.G. Marshall. Newman's first starring role: Greek sculptor hired to design cup used at the Last Supper. 135m. Hi \$19.98. Warner.

South Bronx Heroes. 1986. Mario Van Peebles, Brendan Ward, Megan Van Peebles. Foster children turn to outlaw with evidence against their guardians. 105m. (R) \$69.95. Continental.

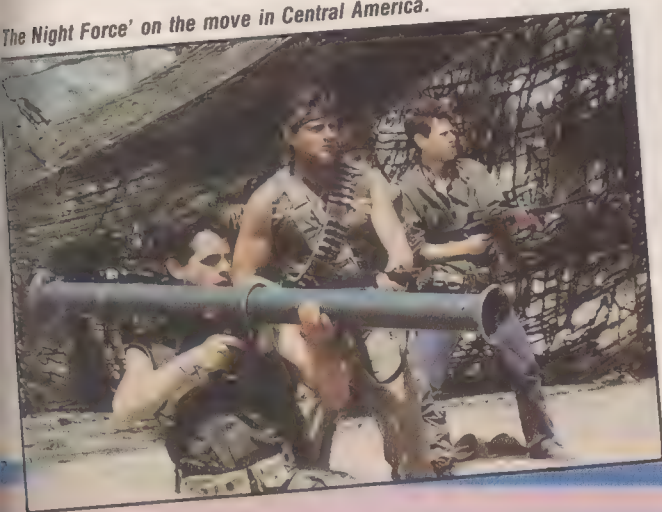
Streets of Gold. 1986. Klaus Maria Brandauer, Adrian Pasdar, Wesley Snipes. Soviet boxing champ defects to U.S. and coaches two young hopefuls. 94m. (R) \$79.98. Vestron.

Summer Camp Nightmare. 1987. Chuck Connors, Charles Stratton, Harold Pruett. Kids fed up with stern camp director take over facility. 89m. (PG-13) Hi cc \$79.95. Embassy.

Tai-Pan. 1986. Bryan Brown, Joan Chen, John Stanton. James Clavell novel: adventurer carves out trade empire in Hong Kong. 127m. (R) Hi cc \$79.98. Vestron.

The Thief of Bagdad. 1924. B&W. Douglas Fairbanks, Anna May Wong; dir. Raoul Walsh. Seminal fantasy-adventure; sets by William Cameron Menzies. Silent. 138m. 2 cas. \$34.95. Cable.

The Night Force' on the move in Central America.



The Three Musketeers. 1935. B&W. Walter Abel, Paul Lukas, Ian Keith. Original Hollywood adaptation of Dumas tale. 90m. \$29.95. RKO.

The Tormentors. 1971. James Craig, Chris Noel. Man pursues bikers who attacked his girlfriend. 78m. (R) \$69.95. TWE.

Two Rode Together. 1961. James Stewart, Richard Widmark, Shirley Jones; dir. John Ford. Marshal journeys into Comanche territory to rescue settlers taken captive years before. 109m. Hi \$69.95. RCA/Columbia.

Wanted Dead or Alive. 1986. Rutger Hauer, Gene Simmons. Terrorist declares open season on bounty hunter. 104m. (R) Hi ss cc \$79.95. New World.

Wired to Kill. 1986. Merritt Buttrick, Emily Longstreth. Future world ruled by marauding gangs. 96m. (R) \$79.98. Lightning.



Adventures of Jeremy: At the King of the Birds' Palace/The Concert. 1987. Anim. Curious bear; two adventures. 30m. Hi \$14.95. Sony.

Adventures of Tintin: Secret of the Unicorn/Red Rackham's Treasure. 1962. Anim. Two cas. Adapted from Herge's cartoon books. 40m., 60m. Hi \$19.95 ea. Sony.

Around the World with Philly Fog: The Counterfeit Fog. 1987. Anim. Cartoon version of *Around the World in Eighty Days*. 30m. Hi \$14.95. Sony.

The Cat. 1966. Dwayne Redin, Peggy Ann Garner, Barry Coe. Boy lost in Rocky Mountains befriends escaped wildcat. 95m. Hi \$59.95. Charter.

LABELS FOR LESS

Special promotions and other pricing news

• CBS/Fox puts a \$29.98 sale tag on 16 titles in its fourth Five Star Classics promotion. The lineup features *All the Right Moves*, *Teachers*, *Oxford Blues*, *The Empire Strikes Back*, *Carrie*, *Cat's Eye*, *Return to Boggy Creek*, *The Final Conflict (Omen III)*, *Sanctuary of Fear*, *Night Stalker*, *The Day the Earth Stood Still*, *Stuntman*, *Iron Eagle*, *War Games*, *Bachelor Party* and *Revenge of the Nerds*.

• MGM/UA releases a round of all-new "Musicals Great Musicals" at \$29.95 each: *Yolanda and the Thief*, *Broadway Melody of 1940*, *Roberta*, *It's Always Fair Weather* and *Dancing Lady* (see Directory listings).

• In the wake of *Platoon*'s box-office success, Embassy has repriced the six volumes of *Vietnam: The Ten Thousand Day War* at \$24.95 per, down from \$29.95 each. (The complete set now runs \$149.70.)

• HBO/Cannon offers twin promotions on horror and comedy in "Hot Properties" at \$19.95 per tape. The scare flicks include *Dawn of the Dead*, *The Evil Dead*, *Return of the Living Dead*, *The Being*, *Martin*, *Xtro*, *Blacula*, *The Howling II* and *The Hills Have Eyes Part 2*. The lighter summer fare includes *Monty Python Live at the Hollywood Bowl*, *The Benny Hill Show Vols. 1-6*, *Desperately Seeking Susan*, *All of Me*, *Volunteers*, *The Pee-wee Herman Show* (the original HBO cable special), *Beach Blanket Bingo* and a new release, *Muscle Beach Party*.
—Steve Daly

He's Your Dog, Charlie Brown! 1968. Anim; wr. Charles M. Schulz. CBS TV special: Snoopy sent to obedience school. 30m. \$14.95. Hi-Tops.

Heathcliff: Kitten Smitten and Other Tales. 1987. Anim. Ten stories. 110m. \$59.95. Magic.

He-Man and the Masters of the Universe: The Energy Beast and Other Adventures. 1987. Anim. Toy tie-in; five adventures. 110m. \$59.95. Magic.

Inspector Clouseau featuring Ape Suzette. 1966. Anim. Includes *The Pique Poquette of Paris*, *Unsafe and Seine*, 3 more. 35m. Hi \$14.95. Viddy-Oh!

Lady Lovelylocks. 1987. Anim. Tie-in with toy doll. 30m. \$14.95. Hi-Tops.

The Little Prince and Friends. 1987 comp. Anim. Three claymation shorts by Will Vinton: title tale (nar. Cliff Robertson), *Rip Van Winkle* (nar. Will Geer), *Martin the Cobbler* (nar. Alexandra Tolstoy). 90m. \$19.95. Pacific.

The Love of Three Oranges. 1987. Prokofiev opera: witch's spell leaves prince enamored of three oranges. Stage designs by Maurice Sendak. 120m. Hi St sub. \$49.95.

Home Vision.

Madballs' Gross Jokes. 1987. Anim. Toy tie-in: ugly spheroids from outer space. 30m. \$12.95. Hi-Tops.

Merlin's Magic Cave 1. 1977. Anim. Story collection includes *The Magic Pony*, *Thumbelina*, more. 90m. Hi \$19.95. Embassy.

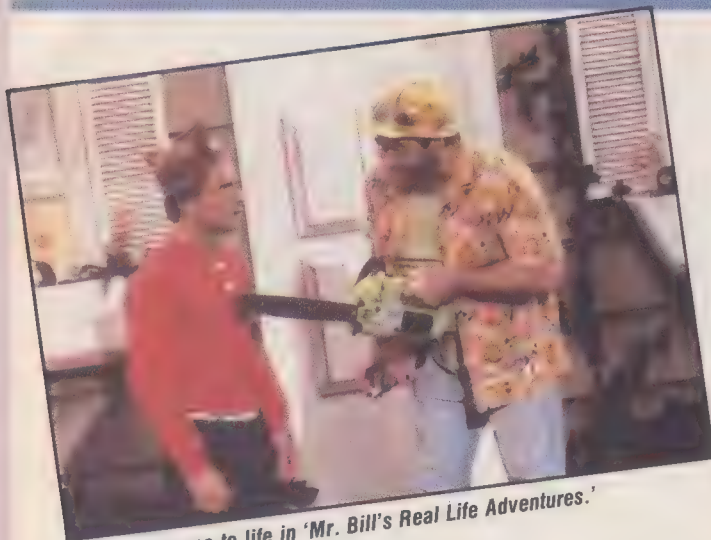
More Babysongs. 1987. Toddlers' music videos. 30m. \$14.95. Hi-Tops.

Pleasant Dreams Vols. 3, 4. 1987. Tie-in with quilted puppet toys. 30m. ea. \$12.95 ea. Hi-Tops.

The Raccoons in Gold Rush! 1987. Anim. Cyril Sneer tries to muscle in on Raccoons' gold claim. 48m. Hi St \$19.95. Embassy.

Reading Rainbow: Perfect the Pig/Ty's One-Man Band. 1987. LeVar Burton (host), Kermit the Frog. *Perfect the Pig* nar. James Coco; *One-Man Band* nar. Lou Rawls. 56m. cc \$29.98. Children's.

Reading Rainbow: The Tortoise and the Hare/Hill of Fire. 1987. *Tortoise and Hare* nar. Gilda Radner; host LeVar Burton explores site of volcanic eruption in *Hill of Fire*. 56m. cc \$29.98. Children's.



Clay men come to life in 'Mr. Bill's Real Life Adventures.'

Roland and Rattfink Cartoon Festival featuring Sweet and Sour-dough. 1968-69; '87 comp. Anim. Includes *Hawks and Doves*, *Flying Feet*, 3 more. 32m. Hi \$14.95. Viddy-Oh!

She-Ra, Princess of Power: The Unicorn and Other Stories. 1987. Anim. Tie-in with toy action figure; includes 5 stories. 110m. \$59.95. Magic.

Storybook Stories Vols. 5, 6. 1987. Live action/anim. Hayley Mills hosts collection of fables including *Myra*, *Three Golden Hairs*, *Hans in Luck* (Vol. 5), *The Fisherman and His Wife*, *Tom Thumb*, *Seven with One Blow* (Vol. 6). 60m. ea. \$24.95 ea. Hi-Tops.

The Tin Soldier. 1987. Anim. Nar. Christopher Plummer. Adaptation of Hans Christian Anderson tale. 30m. \$12.95. Hi-Tops.

Where the River Runs Black. 1986. Charles Durning, Peter Horton. Orphan grows up looking for his mother's killer. 96m. (PG) Hi cc \$79.98. Playhouse.

COMEDY

The Associate. 1982. Michel Ser-rault, Claudine Auger. Financial consultant invents nonexistent partner. 93m. (R) Hi sub. \$39.95. Embassy.

The Bang Bang Kid. 1968. Tom Bosley, Guy Madison, Sandra Miles. Dumpy gunslinger silences laughter when he unveils robot marksman. 78m. \$59.95. World.

The Boss's Wife. 1986. Daniel Stern, Christopher Plummer,

Martin Mull. Young stockbroker cuckolds his employer. 83m. (R) Hi cc \$79.98. Key.

Clockwise. 1986. John Cleese. Obsessively punctual headmaster falls behind schedule en route to important conference. 96m. (PG) Hi \$79.95. HBO/Cannon.

Days of Thrills and Laughter. 1961. B&W. Compiled by Robert Young-son. Classic scenes from silent films; with Charlie Chaplin, Keystone Kops, Douglas Fairbanks, others. 93m. \$29.95. MPI.

Dorf on Golf. 1987. Tim Conway. Spoof of golf instruction tapes. 30m. \$29.95. J2.

The Farmer's Other Daughter. Yr. n.a. Bill Michael, Harry Lovejoy, Judy Pennebaker. Speculator offers hefty sum for farm, provided daughter is part of the bargain. 84m. Hi \$19.95. Sony.

Georgy Girl. 1966. B&W. Lynn Redgrave, James Mason, Alan Bates. Frumpy London woman finds happiness caring for flat-mate's illegitimate child. 100m. Hi \$69.95. RCA/Columbia.

Golden TV Memories of the '50s. 1987 comp. B&W. Featuring Abbott & Costello, Ed Wynn, Jack Benny, others. 60m. \$19.95. MPI.

Gospel According to Vic. 1986. Tom Conti, Helen Mirren. Teacher at Scottish parochial school involved in apparent miracle. 92m. (PG-13) Hi cc \$79.98. Key.

Holiday. 1938. B&W. Cary Grant, Katharine Hepburn, Edward Everett Horton; dir. George Cukor. Lawyer betrothed to society belle falls for her free-spirited sister. 94m. Hi \$69.95. RCA/Columbia.

In 'n' Out. 1986. Sam Bottoms, Pat Hingle. Search for inheritance leads to Mexico. 85m. (PG) B Hi V \$69.95. New World.

Lobster for Breakfast. 1982. Enrico Montesano, Claude Brasseur, Claudine Auger. Toilet salesman is given 24 hours to make major sale. sub. (also dubbed version). 93m. (R) Hi \$39.95. Embassy.

Malcolm. 1986. Colin Friels, John Hargreaves, Lindy Davies. Shy inventor masterminds robberies. 86m. (PG-13) \$79.98. Vestron.

Miracles. 1986. Tom Conti, Terri Garr. Divorced couple is reunited when jewel thief takes them hostage. 90m. (PG) Hi \$79.95. HBO/Cannon.

Monty Python's Flying Circus Vols. 4, 5. 1970-72. John Cleese, Eric Idle, Michael Palin, Terry Jones, Terry Gilliam, Graham Chapman. Episodes from TV series, 2 per cas. Vol. 4: Killer Cars, the Bruce sketch, Slim Jeans Theatre, Plastic Surgery. Vol. 5: Spam sketch, World Forum, Gumby Brain Surgery, Wonderful World of Molluscs, more. 60m. ea. Hi \$24.95 ea. Paramount.

Mr. Bill's Real Life Adventures. 1986. Peter Scolari, Valerie Mahaffey, Lenore Kasdorf. Live-action rehash of *Saturday Night Live* puppet films; first aired on Showtime. 43m. Hi \$29.95. Paramount.

No Surrender. 1986. Michael Angelis, Avis Bunnage, Elvis Costello. Mix-up brings Irish Protestants and Catholics together at New Year. 100m. (R) \$79.95. Prism.

Paramount Comedy Theater Vol. 2: Decent Exposures. 1987. Host Howie Mandel introduces newcomers' monologues. 67m. Hi St \$29.95. Paramount.

Peggy Sue Got Married. 1986. Kathleen Turner, Nicolas Cage; dir. Francis Coppola. Concussion sends woman back in time to high school years. 105m. (PG-13) Hi ss cc \$89.98. CBS/Fox.

Perfect Timing. 1984. Stephen Markle, Michelle Scarabelli. Photo shoot develops into orgy. 87m. \$69.98. Lightning.

Private Buckaroo. 1942. B&W. Andrews Sisters, Joe E. Lewis, Donald O'Connor. WW II draftee organizes Army camp show. 65m. \$24.95. Cable.

Privates on Parade. 1982. John Cleese, Denis Quilley. Army captain entertains troops with female impersonations. 107m. Hi \$29.95. HBO/Cannon.

The Rage of Paris. 1938. B&W. Danielle Darrieux, Douglas Fairbanks, Jr., Mary Martin. Racketeer duo helps woman snare rich husband. 78m. \$24.95. Cable.

Reaching for the Moon. 1931. B&W. Douglas Fairbanks, Edward Everett Horton, Bing Crosby. Alcohol turns shy financier into daredevil on ocean cruise. 68m. \$24.95. Cable.

Robert Klein on Broadway. 1987. Klein's monologue taped at New York's Nederlander Theatre. 60m. \$59.98. Vestron.

Something Special. 1987. Pamela Segall, Eric Gurry, Patty Duke. Teen certain she'd be happier as a boy gets her wish. 90m. (PG-13) \$79.95. Continental.

Steve Allen's Golden Age of Comedy. 1986 comp. Color/B&W. Allen hosts highlights from his '60s TV show; with Henry Fonda, Mel Brooks, Bob Hope, Jimmy Durante, more. 50m. \$59.95. Media.

Sylvia and the Phantom. 1945. B&W. Odette Joyeux, Jacques Tati. French feature: girl falls for ghost of grandmother's lover. sub. 97m. Hi \$29.95. Embassy.

The Talk of the Town. 1942. B&W. Cary Grant, Jean Arthur, Ronald Colman; pr./dir. George Stevens. Law professor unwittingly harbors man accused of arson. 118m. Hi \$69.95. RCA/Columbia.

Three Broadway Girls (a.k.a. *The Greeks Had a Word for Them*) 1932. B&W. Joan Blondell, Madge Evans, Ina Claire. Gold-diggers determined to land husbands. 78m. \$24.95. Cable.

The Undergrads. 1985. Art Carney, Chris Makepeace, Len Birman. Made-for-cable: spirited retiree joins grandson at college. 102m. \$59.95. Disney.

DRAMA

Abducted. 1986. Dan Haggerty, Roberta Weiss. Mountain recluse kidnaps woman jogger. 87m. \$79.95. Prism.

Anzio. 1968. Robert Mitchum, Peter Falk, Arthur Kennedy. WW II correspondent covers Allied invasion of Italy. 117m. (PG) Hi \$69.95. RCA/Columbia.

Bright Smiler. 1985. Janet Suzman. Woman vacationing at spa meets sinister head masseuse. 60m. \$59.95. Prism.

Captive. 1987. Oliver Reed, Irina Brook. Terrorists torture millionaire's daughter into supporting their cause. 98m. (R) \$79.95. Continental.

Children of a Lesser God. 1986. William Hurt, Marlee Matlin, Piper Laurie. Oscar-winning performance by Matlin as young deaf woman involved with teacher of the deaf. 119m. (R) Hi cc \$79.95. Paramount.

Codename: Icarus. 1985. Barry Angel, Jack Galloway. BBC-TV thriller: plot to use child prodigies in world takeover scheme. 106m. Hi cc \$59.98. CBS/Fox.

The Color of Money. 1986. Paul Newman, Tom Cruise, Mary Elizabeth Mastrantonio; dir. Martin Scorsese. Sequel to *The Hustler*.

Veteran pool shark takes on young protege. 119m. (R) Hi ss \$89.95. Touchstone.

Cromwell. 1970. Richard Harris, Alec Guinness, Robert Morley. Clash between Cromwell and King Charles I. 139m. (G) Hi \$69.95. RCA/Columbia.

David and Lisa. 1962. B&W. Keir Dullea, Janet Margolin, Howard da Silva. Friendship between mentally disturbed boy and girl blossoms into love. 94m. Hi \$69.95. RCA/Columbia.

Death by Prescription. 1986. Timothy West. Wealthy patients ex-

pire after writing doctor into their will. 75m. \$69.95. Academy.

Double Indemnity. 1944. B&W. Barbara Stanwyck, Fred MacMurray, Edward G. Robinson; wr. Raymond Chandler, Billy Wilder; dir. Wilder. Film noir: Insurance man lured into murder scheme. 106m. Hi \$29.95. MCA.

Edge of Darkness. Yr. n.a. Joe Don Baker, Bob Peck. BBC-TV thriller about detective investigating daughter's murder. 307m. (2 cas.) Hi cc \$79.98. CBS/Fox.

The Girl Who Spelled Freedom. 1986. Wayne Rogers, Mary Kay

Place, Jade Chinn. Couple help Cambodian refugee family adjust to life in Tennessee. 90m. Hi \$59.95. Disney.

The Golden Demon. 1953. Jun Negami, Fujiko Yamamoto; dir. Koji Shima. Young lovers kept apart when girl's parents insist she wed prince. sub. (also dubbed version). 95m. Hi \$29.95. Embassy.

Heart of the Stag. 1983. Bruno Lawrence, Mary Regan, Terence Cooper. Farm hand discovers boss' incestuous relationship with daughter. 94m. (R) B Hi V \$69.95. New World.

NEW VIDEODISC RELEASES

Barry Manilow: The Concert at Blenheim Palace. 1986. 90m. St CX digital \$29.95. Pioneer.

Children of a Lesser God. 1986. William Hurt, Marlee Matlin. Drama. 119m. (R) ss \$29.95. Paramount.

Down and Out in Beverly Hills. 1986. Richard Dreyfuss, Nick Nolte, Bette Midler. Comedy. 103m. (R) ss CX digital \$34.95. Disney.

Flight of the Navigator. 1986. Joey Cramer. Children's. 89m. (PG) ss CX \$34.95. Disney.

The Fly. 1986. Jeff Goldblum, Geena Davis. Horror. 96m. (R) ss CX cc \$34.98. CBS/Fox.

Frankie Goes to Hollywood: From a Wasteland to an Artificial Paradise. 1985 comp. Music videos. CAV format. 28m. St CX \$19.95. Pioneer.

George Carlin: Playin' with Your Head. 1987. Comedy. 57m. St CX \$29.95. Vestron.

Heartbreak Ridge. 1986. Clint Eastwood, Marsha Mason. Action. 130m. (2 discs) (R) ss CX \$39.98. Warner.

Howie Mandel's Watusi Tour. 1986. Comedy. 52m. \$24.95. Paramount.

Iron Eagle. 1986. Louis Gossett, Jr., Jason Gedrick. Action. 117m. (PG-13) ss CX cc \$34.98. CBS/Fox.

Jay Leno: American Dream. 1986. Comedy. 49m. St \$24.95. Paramount.

Keeping Track. 1987. Margot Kidder, Michael Sarrazin. Mystery. 102m. (R) \$34.95. Charter.

L'Elisir d'Amore. 1981. Metropolitan Opera performance featuring Luciano Pavarotti, Judith Blegen; cond. Nicola Rescigno. Disc only. St CX 134m. digital \$49.95 (2 discs). Pioneer.

The Making of Dancing on the Ceiling. 1986. Lionel Richie. Music. 35m. St CX \$19.95. Karl.

Mary Poppins. 1964. Julie Andrews, Dick Van Dyke. Musical. 140m. (2 discs) (G) St CX \$44.95. Disney.

Max Headroom. 1985. Matt Frewer. British TV drama. 60m. St CX \$24.95. Karl.

Maximum Overdrive. 1986. Emilio Estevez; wr./dir. Stephen King. Horror. 97m. (R) ss CX CC \$29.95. Karl.

Michel Petrucciani: Live at the Village Vanguard. 1986. Jazz Pianist with guest Jim Hall on guitar; includes "Our Tune," "Regina." Disc only. St CX digital 53m. \$29.95. Pioneer.

The Mosquito Coast. 1986. Harrison Ford; dir. Peter Weir. Drama. 119m. (2 discs) (PG) ss CX \$39.98. Warner.

The Mystery of Picasso. 1956; released 1984. Documentary. 85m. (PG) \$34.95. Vestron.

Paramount Paramount Comedy Theater Vol. 2: Decent Exposures. 1987. Howie Mandel, host. Four monologues. 67m. St \$29.95. Paramount.

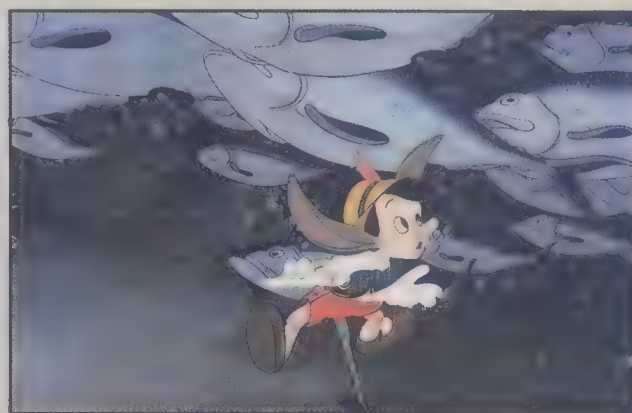
The Patriot. 1986. Jeff Conaway, Michael J. Pollard. Action. 88m. (R) \$34.95. Vestron.

Pinocchio. 1940. Anim. Children's. CAV format (2 discs). 88m. (G) St CX \$49.95. Disney.

Playboy Video Centerfold 1. 1986. Luann Lee. CAV format. 30m. St CX \$19.95. Karl.

The Prince's Trust All-Star Rock Concert. 1986. Performances by Phil Collins, Sting, Paul McCartney. 59m. St digital \$34.95. MGM/UA.

Public Enemy. 1931. B&W. James Cagney, Jean Harlow. Crime drama. 83m. CX \$34.98. CBS/Fox.



Walt Disney's 'Pinocchio' arrives on videodisc.

Rebel. 1986. Matt Dillon, Debbie Byrne. Drama. 93m. (R) ss CX cc \$34.95. Vestron.

Robin Hood. 1973. anim. Voices of Peter Ustinov, Terry-Thomas. Children's. 83m. (G) St CX \$34.95. Disney.

Rock'n'Roll: The Early Days. 1984 comp. B&W. Performances by Buddy Holly, Elvis Presley, others. 60m. \$29.95. Pioneer.

Ruthless People. 1986. Danny DeVito, Bette Midler. Comedy.

93m. (R) ss CX digital \$34.95. Disney.

Sid & Nancy. 1986. Chloe Webb, Gary Oldman. Drama. 111m. (R) ss cc \$39.95. Embassy.

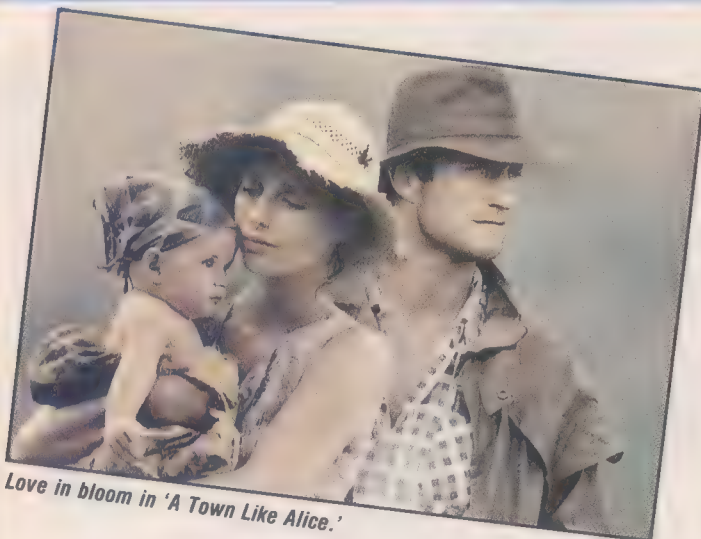
Sleeping Beauty. 1959. anim. Children's. 75m. (G) St CX cc \$34.95. Disney.

A Tale of Two Chipmunks/The Unsinkable Donald Duck. 1986 comp. anim. Children's. 50m. \$24.95. Disney.

The Thompson Twins: Single Vision. 1986 comp. Music videos. 46m. St CX \$29.95. Pioneer.

20,000 Leagues Under the Sea. 1954. Kirk Douglas, James Mason, Peter Lorre. Fantasy. 127m. (2 discs) (G) ss CX \$44.95. Disney.

White Heat. 1949. B&W. James Cagney, Virginia Mayo; dir. Raoul Walsh. Classic crime drama. 114m. CX \$34.95. CBS/Fox.



Love in bloom in 'A Town Like Alice.'

La Bete Humaine (The Human Beast). 1938. B&W. Jean Gabin, Simone Simon, Jean Renoir; dir. Renoir. Adaptation of Zola novel: disturbed trainman involved with married woman. 104m. \$24.95. Cable.

The Last Laugh. 1925. B&W. Emil Jannings; dir. F.W. Murnau. Superbly photographed study of elderly doorman demoted to wash-room attendant. Silent. 74m. \$24.95. Cable.

The Lindbergh Kidnapping Case. 1976. Anthony Hopkins, Joseph Cotten, Martin Balsam. TV docu-drama. 150m. Hi \$69.95. RCA/Columbia.

Little Lord Fauntleroy. 1936. B&W. Freddie Bartholomew, Mickey Rooney, Dolores Costello. Brooklyn waif inherits British estate from grandfather. 102m. \$24.95. Cable.

The Long Good Friday. 1980. Bob Hoskins, Helen Mirren. Fall of a London mobster. 109m. (R) Hi \$79.95. HBO/Cannon (RE).

Mayerling. 1936. B&W. Charles Boyer, Danielle Darrieux. Story of Austrian Prince Rudolph, who fell in love with commoner woman. sub. 88m. Hi \$29.95. Embassy.

The Maze. 1983. Francesca Annis, James Bolam. Mother troubled by resemblance between her dead lover and daughter's new companion. 60m. \$59.95. Prism.

Mr. Inside/Mr. Outside. 1973. Hal Linden, Tony Lo Bianco, Phil Bruns. New York cops shut down diamond smuggling operation. 74m. \$59.95. Vidmark.

Mona Lisa. 1986. Bob Hoskins, Cathy Tyson, Michael Caine. Hood grows fond of prostitute he's assigned to chauffeur. 104m. (R) Hi ss \$89.95. HBO/Cannon.

The Mosquito Coast. 1986. Harrison Ford, Helen Mirren, River Phoenix; dir. Peter Weir. Adaptation of Paul Theroux novel: inventor attempts to establish utopian community in Central American wilderness. 119m. (PG) Hi ss cc \$89.95. Warner.

The Murders at Lynch Cross. 1985. Jill Bennett, Joanna David, Barbara Jefford. Bloodshed at English countryside hotel. 60m. \$59.98. Prism.

Mysteries. 1984. Rutger Hauer, Sylvia Kristel. Enigmatic stranger arrives in coastal town. 93m. B \$34.95 V \$69.95. World.

Nothing in Common. 1986. Tom Hanks, Jackie Gleason, Eva Marie Saint; dir. Garry Marshall. Parents' breakup leaves young ad exec playing counselor to both. 118m. (PG-13) Hi ss \$89.95. HBO/Cannon.

Paisan. 1946. B&W. Carmela Sazio, Gar Moore; wr. Roberto Rossellini, Federico Fellini; dir. Rossellini. Landmark neo-realist film depicting life in Italy during WW II. 115m. sub. \$24.95. Cable.

Racketeer. 1929. B&W. Carole Lombard, Robert Armstrong, Hedda Hopper. Love prompts gangster to reform. 68m. \$24.95. Cable.

Run for the Roses. 1978. Lisa Eilbacher, Vera Miles, Stuart Whitman. Boy turns lame colt into champion racehorse. 93m. (PG) \$59.98. Lightning.

Shades of Love Romance Video Novels Vols. 1-4. 1987. Four cas.: *Lilac Dream* (with Dack Rambo), *The Rose Cafe* (Parker Stevenson), *Champagne for Two* (Nicholas Campbell), *Sincerely Violet* (Simon MacCorkindale). 80m. ea. \$14.95 ea. Karl.

Song of Freedom. 1937. B&W. Paul Robeson, Elizabeth Welch. Singer traces ancestry to African tribe. 67m. \$24.95. Cable.

The Southerner. 1945. B&W. Zachary Scott, Betty Field, Beulah Bondi; wr./dir. Jean Renoir. Powerful tale of poor family struggling to establish farm. 91m. \$24.95. Cable.

Tom Brown's Schooldays. 1940. B&W. Freddie Bartholomew, Jimmy Lydon, Cedric Hardwicke. English lad encounters bully. 80m. \$24.95. Cable.

A Town Like Alice. 1980. Helen Morse, Bryan Brown. Englishwoman and Australian soldier fall in love while held by Japanese in WW II Malaysia. 301m. (2 cas.) B Hi V \$99.95. New World.

TV Classics Volumes 6, 7. 1987. B&W. Vol. 6: episodes of '50s crime shows *Armchair Detective*, *Public Prosecutor*. Vol. 7: Dick Powell, Peter Lorre in pair of vintage dramas. Approx. 52m. ea. \$19.95 ea. MPI.

A Whale for the Killing. 1981. Peter Strauss, Richard Widmark, Dee Wallace. TV movie: man tries to keep town from selling beached humpback to Russian whalers. 145m. Hi cc \$59.98. Playhouse.

X, Y & Zee. 1972. Elizabeth Taylor, Michael Caine, Susannah York. Jilted wife casts malicious eye on husband's new mistress. 110m. Hi \$69.95. RCA/Columbia.

Young Man with a Horn. 1950. B&W. Kirk Douglas, Lauren Bacall, Hoagy Carmichael; dir. Michael Curtiz. Jazz trumpeter's career falters after marriage to society girl; based on career of Bix Beiderbecke. 112m. Hi \$19.95. Warner.



Blood Sisters. Yr. n.a. Amy Brentano, Marla Machart, Randy Mooers. Sorority initiation turns ugly. 85m. (R) Hi \$69.95. Sony.

Feet Foremost. 1983. Jeremy Kemp. Teenage girl's ghost possesses those near death and hastens their demise. 60m. \$59.95. Prism.

Hatchet for a Honeymoon. 1974. Stephen Forsythe. Wedding gown designer compelled to murder his clients. 85m. (PG) Hi \$59.95. Charter.

Murderlust. 1986. Eli Rich, Rochelle Taylor, Dennis Gannon.

Sunday school teacher revealed as serial killer. 90m. \$79.95. Prism.



Consumer Reports: Burglar-Proofing Your Home & Car. 1987. Advice from former cat-burglar Michael Hughes: bolstering car locks, choosing alarm systems, more. 60m. \$19.95. Karl.

Esquire Style: Building a Great Wardrobe. 1987. Fashion experts on fabrics, getting a good fit, coordinating accessories, more. 30m. \$19.95. Polaris Communications Group (2 Park Ave., New York, NY 10016; 212-561-8226).

Home Buying: The Bottom Line. 1987. Host Barrett Clark. Segments on real estate terminology, evaluating agents, inspection, financing, lawyers, more. 40m. \$19.95. Sony.

How to Become the Love of His Life. 1986. Advice from group of single women. 30m. \$14.95. Fox.

How to Read a Woman Like a Book. 1986. Pointers on interpreting body language. 30m. \$14.95. Fox.

Insider's Guide to Bass Fishing. 1987. Keith Clow on selecting proper lure and tackle, using sonar, more. 40m. \$19.95. Kartes.

Insider's Guide to Duck Hunting. 1987. Rebel Freitas demonstrates techniques for choosing a blind, setting up decoys, calling, more. 40m. \$19.95. Kartes.

Massage Your Mate. 1987. Techniques of Shiatsu and Swedish massage. 92m. \$39.95. V.I.E.W.

V.I.P. Guitar—Essentials Made Easy. 1987. Nashville musicians John Pell, Martin Crum demonstrate basic chords, strums, more. With instruction booklet. 120m. Hi St price n.a. Video Instructional Programs (521 Fifth Ave., New York, NY 10175; 800-862-8900).



Albert Herring. 1985. John Graham-Hall; cond. Bernard Haitink. Glyndebourne Festival production of Benjamin Britten's comic opera. 147m. Hi St \$49.95. Home Vision.

All That Bach. 1985. Highlights of Canada's "Bach 300" festival with performances by Keith Jarrett,

Christopher Hogwood, Academy of Ancient Music, others. 50m. Hi St \$49.95. VAL.

Attila. 1985. Evgeny Nesterenko, Maria Chiara, Silvano Carroli. Verdi opera production at Italy's Arena di Verona. Includes libretto. 120m. Hi St sub. \$49.95. Home Vision.

Dance Traxx. 1987 comp. Music videos by Nu Shooz ("I Can't Wait," "Point of No Return"), Regina ("Baby Love"), Stacey Q ("Two of Hearts"), others. 26m. V only Hi St \$16.98. Atlantic.

Dancing Lady. 1933. B&W. Joan Crawford, Clark Gable, Fred Astaire, Nelson Eddy. Crawford plays burlesque dancer determined to make it to Broadway. Astaire's screen debut. 93m. Hi \$29.95. MGM/UA.

Donkey Skin. 1971. Catherine Deneuve, Jacques Perrin, Jean Marais; wr./dir. Jacques Demy. Fairy tale for grown-ups: dying Queen asks King not to remarry anyone less beautiful than she. 91m. Hi sub. \$29.95. Embassy.

Going on Fifty. 1987. Salute to Israeli Philharmonic Orchestra and musical director Zubin Mehta; includes concert clips. 50m. Hi \$39.95. Kultur.

Heartbeat. 1987. Don Johnson, Lori Singer, Willie Nelson, others. Music videos linked in feature format. 65m. Hi ss \$19.98. CBS/Fox.

Vespri Siciliani. 1986. Susan Dunn, Leo Nucci; cond. Riccardo Chailly. Verdi opera performed at Teatro Comunale in Bologna. Plot summary, production notes included. 155m. Hi St sub. \$49.95. Home Vision.

Il Trittico. 1983. Piero Cappuccilli, Rosalind Plowright, Joan Pons.

Three one-act operas by Puccini (*Il Tabarro*, *Suor Angelica*, *Gianni Schicchi*) filmed at Teatro alla Scala, Milan. 150m. Hi St sub. \$49.95. Home Vision.

Intermezzo. 1983. English version of Strauss' autobiographical opera, at Glyndebourne Festival. 155m. Hi St \$49.95. Home Vision.

It's Always Fair Weather. 1955. Gene Kelly, Dan Dailey, Cyd Charisse; wr. Betty Comden, Adolph Green; dir. Kelly, Stanley Donen. Three WWII buddies get together 10 years later. 102m. Hi St \$29.95. MGM/UA.

Little Shop of Horrors. 1986. Rick Moranis, Steve Martin, Ellen Greene; dir. Frank Oz. Wimpy plant shop employee creates cross-breed with taste for blood. 94m. (PG-13) Hi ss cc \$89.95. Warner.

The Manhattan Transfer Live. 1987 comp. Concert taped in Tokyo; includes "Gloria," "Java Jive," "Four Brothers," 16 more. 80m. V only Hi St \$24.98. Atlantic.

Maria Callas Hamburg Concerts: 1959, 1962. Renowned diva in two separate performances; selections include arias from *Macbeth*, *Don Carlo*, *Barber of Seville*. Approx. 60m. ea. Hi \$39.95 ea. Kultur.

A Midsummer Night's Dream. 1982. London Philharmonic; cond. Bernard Haitink. Glyndebourne Festival production of Benjamin Britten Opera featuring James Bowman as Oberon, Iliana Cotrubas as Fairy Queen. 194m. (2 cas.) Hi St \$59.95. Home Vision.

Otello. 1986. Placido Domingo, Katia Ricciarelli; dir. Franco Zeffirelli. Lush version of Verdi opera. 123m. (PG) Hi ss \$79.95. Media.



Don Johnson on the set of his long-form video 'Heartbeat.'

Pat Benatar: The Visual Music Collection. 1987 comp. Videos, performance clips; songs include "You Better Run," "Love Is a Battlefield," more. 60m. Hi St \$29.98. MusicVideo.

Piano Legends. 1987 comp. B&W/Color. Includes rare footage from 1941-46; clips of Count Basie, Duke Ellington, Keith Jarrett, others. Hi St (some mono) \$39.95. VAL.

Roberta. 1935. B&W. Irene Dunne, Fred Astaire, Ginger Rogers. American woman inherits Parisian fashion shop. 106m. Hi \$29.95. MGM/UA.

The Seven Little Foys. 1955. Bob Hope, Milly Vitale, James Cagney. Hollywood bio of vaudevillian Eddie Foy and family. 95m. Hi \$69.95. RCA/Columbia.

Sincerely Yours. 1955. Liberace, Joanne Dru, William Demarest. In his only leading role, Liberace plays pianist shattered by discovery he's going deaf. 116m. Hi \$19.95. Warner.

Something to Sing About. 1937, czd. '87. James Cagney, Evelyn Daw, William Frawley. Manhattan bandleader heads for Hollywood. 89m. \$19.95 (B&W version \$14.95). Roach.

Vladimir Horowitz: The Last Romantic. 1987. Program filmed in the pianist's apartment features selections from Bach, Chopin, Mozart, Rachmaninoff. 89m. Hi St \$39.95. MGM/UA.

Yolanda and the Thief. 1945. Fred Astaire, Lucille Bremer, Frank Morgan; dir. Vincente Minnelli. Surrealistic fantasy casts Astaire as con man; features standout number "Coffee Time." 109m. Hi \$29.95. MGM/UA.



Alien Predators. 1987. Dennis Christopher, Martin Hewett, Lynn-Holly Johnson. Microbe brought back from space seeks human hosts. 92m. (R) \$79.95. TWE.

The Invisible Man. 1933. B&W. Claude Rains, Gloria Stuart, Una O'Connor; dir. James Whale. First-rate adaptation of H.G. Wells novel: scientist invents invisibility serum which induces brain damage. 71m. Hi \$29.95. MCA.

A Man Called Rage. 1984. Conrad Nichols. Unscathed survivor of nuclear exchange searches for other survivors. 90m. \$39.95. U.S.A.

Solarbabies. 1986. Richard Jordan, Jamie Gertz, Charles Durning. Orphans in drought-ridden future world become key to restoring water supply. 95m. (PG-13) Hi ss cc \$79.95. MGM/UA.

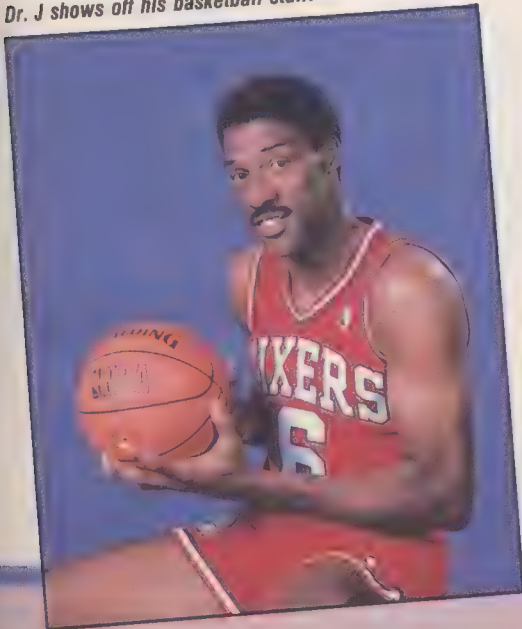
They Came from Beyond Space. 1967. Robert Hutton, Jennifer Jayne, Zia Mohyeddin. Doctor with metal plate in his skull proves immune to invading aliens' mind probe. 86m. Hi \$59.95. Embassy.



Bizarre Sports and Incredible Feats. 1986 comp. Elephant soccer, a skiing dog, cockroach races, more. 30m. \$19.95. Fox.

Dr. J's Basketball Stuff. 1987. Instruction with Julius Erving, plus look at his stellar career. 60m. Hi St \$19.98. CBS/Fox.

Dr. J shows off his basketball stuff.





Mickey Mantle shows beginners the basics.

Play Ball! with Mickey Mantle: Baseball Beyond the Basics Featuring Gary Carter and Tom Seaver. 1987. Bat handling, bunting strategy, catching, more. 60m. Hi \$19.98. CBS/Fox.

Wrestlemania III. 1987. Megabout of April 5; features Hulk Hogan, Andre the Giant, others. 180m. (2 cas.) \$39.95. Coliseum.



Arruza. 1972. Dir. Budd Boetticher. Documentary on Mexican bullfighter. 91m. (PG-13) Hi \$39.95. Embassy.

The Bikini Story. 1985. History of two-piece swimsuits, invented

1945. 40m. \$59.98. Lightning.

Number 10 Downing Street. Yr. n.a. Nar. Christopher Jones. Tour of British Prime Minister's residence; interviews with Margaret Thatcher, staff, former residents. 110m. \$29.95. Home Vision.

Playboy Video Centerfold 5: Playmate of the Year Special Edition. 1987. This year's winner selected from '86 Playmates of the Month. 30m. \$12.95. Karl.

Touch the Sky. 1987. Host Christopher Reeve; program on Navy stunt flyers The Blue Devils; includes aerial footage, interviews with pilots. 60m. \$19.95. Twin.

Treasures of the British Crown. Yr. n.a. Sampling of art works held by Royal Family; interviews with Queen Elizabeth II, Prince Philip, footage of royal ceremonies. 100m. \$29.95. Home Vision.

PROGRAMMING SOURCES

A&H Video Sales, 430 W. 54 St., New York NY 10019; 212-489-8130.

Academy Home Entertainment, Box 788, Pinehaven Shore Rd., Shelburne VT 05482; 800-972-0001.

Atlantic Video, 75 Rockefeller Plaza, New York NY 10017; 212-484-6000.

Cable Films, Box 7171, Kansas City MO 64113; 913-362-2804.

CBS/Fox Video, 1211 Sixth Ave., New York NY 10036; 212-819-3200.

Charter Entertainment: see **Embassy.**

Children's Video Library: see **Vestron.**

Coliseum Video: see **A&H.**

Continental Video, 2320 Cotner, Los Angeles CA 90064; 800-821-3427.

Walt Disney Home Video, 500 S. Buena Vista St., Burbank CA 91521; 818-840-1111.

Embassy Home Entertainment, 1901 Avenue of the Stars, Los Angeles CA 90067; 213-553-3600.

Fox Hills Video: see **Media.**

HBO/Cannon Home Video, 1370 Sixth Ave., New York NY 10019; 212-977-8990.

Hi-Tops Video: see **Media.**

Home Vision, 5547 N. Ravenswood Ave., Chicago IL 60640-1199; 800-826-3456; in IL 312-878-2600 ext. 336.

IVE, Box 2520, Newbury Park CA 91320; 818-888-3040, 800-423-7455.

J2 Communications, 10850 Wilshire Blvd. Suite 1000, Los Angeles CA 90024; 213-474-5252.

Karl-Lorimar Home Video, 17942 Cowan Ave., Irvine CA 92714; 714-474-0355.

Kartes Video Communications, 7225 Woodland Dr., Indianapolis IN 46278; 800-331-1387.

Key Video: see **CBS/Fox.**

Kultur International Films, Ltd., 121 Hwy. 36, West Long Branch NJ 07764; 201-229-2343.

Lightning Video: see **Vestron.**

Magic Window Video: see **RCA/Columbia.**

MCA Home Video, 70 Universal City Plaza, Universal City CA 91608; 818-508-4315.

Media Home Entertainment, 5730 Buckingham Pkwy., Culver City CA 90230; 213-216-7900, 800-421-4509.

MGM/UA Home Video, 1350 Sixth Ave., New York NY 10019; 212-408-0600.

Morris Video, 2730 Monterey, Torrance CA 90503; 213-533-4800.

MPI Home Video, 15825 Rob Roy Dr., Oak Forest IL 60452; 312-687-7881, 800-323-0442.

Vestron MusicVideo: see **Vestron.**

New World Video, 1440 S. Sepulveda Blvd., Los Angeles CA 90025; 213-444-8100.

Pacific Arts Video, 50 N. La Cienega Blvd., Suite 210, Beverly Hills CA 90211; 213-657-2233.

Paramount Home Video, 5555 Melrose Ave., Los Angeles CA 90038-3197; 213-468-5000.

Pioneer Artists, 200 West Grand Ave., Montvale NJ 07645; 201-573-1122.

Playhouse Video: see **CBS/Fox.**

Prism Entertainment, 1888 Century Pk. East, Los Angeles CA 90067; 213-277-3270.

RCA/Columbia Pictures Home Video, 3500 W. Olive Ave., Burbank CA 91505; 818-953-7900.

Republic Pictures Home Video, 12636 Beatrice St., Box 66930, Los Angeles CA 90066-0930; 213-306-4040.

RKO Home Video, 1900 Ave. of the Stars, Los Angeles CA 90067; 213-277-3133.

Hal Roach Studio Films Classics, 1600 North Fairfax Ave., Hollywood CA 90046; 213-850-0525.

Sony Video Software, 1700 Broadway, New York NY 10019; 212-757-4990.

Touchstone Home Video: see **Disney.**

Trans World Entertainment, 6464 Sunset Blvd., Penthouse Suite, Los Angeles CA 90028; 213-461-0467, 800-521-0107.

Twin Tower Enterprises, 12345 Ventura Blvd., Suite R, Studio City CA 91604; 818-761-0932.

United Home Video, 4111 South Darlington St., Suite 600, Tulsa OK 74135; 918-622-6460, 800-331-4077.

U.S.A. Home Video: see **IVE.**

Video Artists International, Box 153, Ansonia Station., New York NY 10023; 212-799-7798.

Vestron Video, 60 Long Ridge Rd., Box 4000, Stamford CT 06907; 203-968-0000.

Viddy-Oh! for Kids: see **MGM/UA.**

Vidmark Entertainment, 2450 Wilshire Blvd., Suite 1, Santa Monica CA 90403; 213-829-4359.

Video International Entertainment World, Inc., 34 East 23 St., New York NY 10010; 212-674-5550.

Vista Home Video, 645 Madison Ave., New York NY 10022; 212-486-7272.

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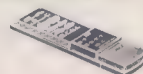
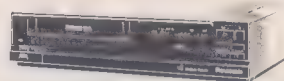
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Chinon C8-1003 Pocket 8 8mm Camcorder System

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Chinon Pocket 8 Camcorder



The Chinon "Pocket 8," one of the lightest camcorders available, is similar to Olympus' VX-801 ("Videotests," March '87).

Chinon's Pocket 8

adds a piezo autofocus system that offers a choice among three areas of focus. You may choose the entire field of view, or Full Zone, which concentrates on a band across the center of the screen, or Point Zone, which concentrates on a small area in the center of the screen. The selectivity makes it easier to keep moving targets and small subjects in sharp focus.

The C8-1003 System consists of the C8-C60 camcorder, an AC adapter/charger, a battery, an A/V converter, a carrying strap, an earphone, an audio cable, an antenna cable and a transformer. The battery weighs just 6.5 ounces. The camcorder features a 6x zoom lens, auto white balance, and semi-automatic backlight compensation and fade.

The adapter/charger is noteworthy because it can remain permanently connected to a TV and the AC power supply. To play to the line or RF output or to record from the line input, connect a single cable from the adapter to the camcorder. The adapter also acts as a tiny pedestal for the camcorder. To charge a battery, simply open a small compartment in the adapter/charger,

insert one or two batteries, and set it to charge. A single battery charges in one hour, two in eight hours.

Description. The Pocket 8 weighs 2.9 pounds without battery or cassette. Its one-hour battery weighs 6.5 ounces and the 8mm cassette weighs less than two ounces. It is 5-3/8 inches high by 4-7/8 wide by 10-1/8 deep.

The Pocket 8's grip is fixed so that the run/pause button is directly below your thumb and the wide angle/tele power-zoom buttons are set under your index and middle fingers. A security strap runs around the back of the hand. The grip also has minijacks for an external microphone and an earphone. The lens has rings for manual focus and zoom but no lock for the macro

cassette hatch, slide switches for power and VTR/Camera select, buttons for battery eject and standby, and a multi-pin adapter terminal for power, input and output connections.

The top of the camcorder houses an accessory shoe, a display window, buttons for counter memory, counter reset and cassette eject, and a lever for the viewfinder magnifier. The LCD display has four counter digits and symbols for counter memory engaged, tape motion, record, play, low battery, and insert. A sliding panel conceals buttons for the transport functions.

The pedestal contains an AC adapter, a battery charger, an audio/video input and output adapter, an RF input and output adapter, an RF modulator, and a TV/VCR switch. It weighs just 1.8 pounds and measures 1-3/8 inches high by 9-1/4 wide by 3-5/8 deep. Switches and indicators for power, TV/video and VTR/charge are on its short front panel. The battery charging compartment is on the top, while the channel 3/4 RF output selector is on the bottom. At the right are an auxiliary terminal and the cable to connect the camcorder. At the back are RCA-type pin jacks for audio and video input and output, F connectors for VHF input and



Chinon's C8-1003 8mm camcorder offers a choice of three focus ranges.

output, and the AC power cord.

Operation. The Pocket 8 offers point-and-shoot simplicity, with manual overrides for difficult shooting conditions. Backlight compensation and fade are only semi-automatic, and the buttons must be held down. Using both features at the same time is easy because the buttons are close to each other. Zone focusing makes the

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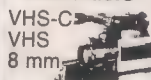
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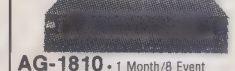


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Conclusion. The only other camcorders as light as the Pocket 8 are record-only models. Automatic focus and white balance, semi-automatic backlight compensation and fade, and the autofocus window make it easy to record excellent pictures with good sound. The pedestal simplifies playback and recording with search, still, frame advance and edit controls. At \$1,895, the Pocket 8 should be a major contender if you're looking for a camcorder that feels like an extension of your eyes.

Sharp Stereo VHS VCR



Everyone would like to own a VCR with all the latest bells and whistles, but most people live on a budget and can't afford a top-of-the-line machine. Usually, sacrifices have to be made. The Sharp VC-799U delivers a high quality picture with impressive effects at a reasonable price, with only one serious compro-



Sharp's VC-799U delivers impressive effects at a reasonable price.

mise. Sharp cut corners by using linear stereo instead of hi-fi stereo. If audio is not as important to you as picture quality, that compromise may make sense.

The VC-799U uses a "4 Head Plus" system to deliver noiseless still frame, frame advance, variable-speed slow motion and two-speed search. A blue screen replaces the usual screen full of noise whenever there is no picture. The 140-channel PLL quartz synthesized tuner requires no fine tuning but you can program its scan memo-

ry. The VC-799U also decodes MTS stereo and SAP.

One of the most useful features is a full-function remote. In addition to the basic functions it offers frame advance, variable speed slow motion and double speed playback, which are not available on the VCR's control panel. An LCD display on the remote shows information from the 14-day/6-event clock/timer and remembers entries.

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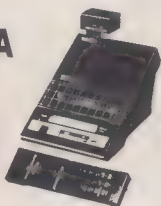
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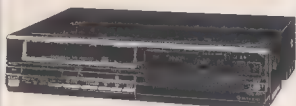
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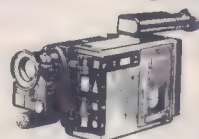
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Videotests

remote and transfer them to the VCR at the touch of a button, and use the onscreen display on the TV to check whether the transfer worked. You can even turn the timer on and off from the remote.

The front panel is unusual in that the pause and record controls are concealed. A timed record button selects basic recording length up to 4 hours and 59 minutes, while standby lets you delay the start of

recording for up to 24 hours. This simple timer is like a seventh programmed recording, to be used within a day of when it is set.

Description. The 15.2-pound VC-799U is 3-3/4 inches high by 17 wide by 13-3/4 deep. The top of the front panel has the power button, the cassette hatch, and indicators for stereo, SAP, auto play and auto repeat. The middle of the front panel

has buttons for TV/VCR, counter/lap/length (display), counter reset and memory, timed record standby (delay), timed record (length) and channel up and down. The lower front panel houses the remote sensor and buttons for play, stop, rewind (search) and fast forward (search).

The compartment on the far right has controls for pause, record, the blue screen, full auto repeat/play, audio out L/

Test Report:

Sharp VC-799U Stereo VHS HQ VCR with MTS

DATA

Date of test: April 1987

Suggested retail price: \$499

Weight: 15.2 pounds

Dimensions: 3-3/4 x 17 x 13-3/4 inches (h/w/d)

Power requirements: 120 VAC, 60 Hz

Power consumption: 29 W

Tape format: VHS HQ

Tape speeds: SP, LP, EP

Play speed select: automatic

Still frame: yes

Frame advance: yes, only on remote

Slow motion: 1/5x to 1/30x, only on remote

Speed play: 2x, only on remote

Cue & review: 5x/7x in SP and LP; 9x/15x in EP

Visible FF and Rew: no

Fast forward/rewind time: less than 5 min. for T-120

Remote pause: yes

Remote: IR wireless with LCD display and buttons for power, eject/load, TV/VCR, channel up and down, 10-digit keypad, stereo/SAP, record, stop, pause/still, play, frame advance, rewind/search, fast forward/search, slow, slow +/-, 2x, clear, clock set, program/clock, -, +, set, timer

on/off, onscreen, and transfer

Separate eject: yes

Counter digits: four

Counter memory: yes

Program start locator/index/cue: no

Audio dub: no

Video dub: no

Auto rewind: yes, with repeat play

Linear audio: stereo

Hi-Fi audio: none

Tuning method: quartz synthesis

Channel selectors: up/down scan of memorized channels on VCR, scan plus direct access on remote

Preset method: auto memory of active channels plus add and erase from memory

Broadcast tuning range: 2 to 13, 14 to 83

Cable tuning range: 2 to 13, A to W, A-5 to A-1

AFT: always on

MTS stereo: yes

SAP: yes

Channel lock: yes

Timer: 6 programs, 14 days plus simple record timer (to 4 hrs., 59 min.) with delay (24 hrs.)

Auto channel-change: yes

Accessories: remote control with batter-

ies, V-Lock adjusting tool, antenna cables and transformers

RESULTS & RATINGS

Horizontal resolution: rated and measured—240 lines

S/N, video luminance: rated—45 dB (SP); measured—44.2/44.9/42.8 dB (SP/LP/EP), unweighted; 47.4/47.5/48.1 dB (SP/LP/EP), weighted

S/N, chroma AM: 47.6/46.4/44.7 dB (SP/LP/EP)

S/N, chroma PM: 46.7/45.4/43.7 dB (SP/LP/EP)

Audio frequency response: rated—80 Hz to 10 kHz (SP); measured—125 Hz to 10 kHz, -3 dB, to spec at -5 dB (SP); 125 Hz to 8 kHz, -3 dB (LP); 160 Hz to 5 kHz, -3dB (EP)

S/N, audio: rated, 40 dB; measured, 44 dB worst case

Audio distortion: 1.8 percent

Overall picture quality: very good for VHS HQ

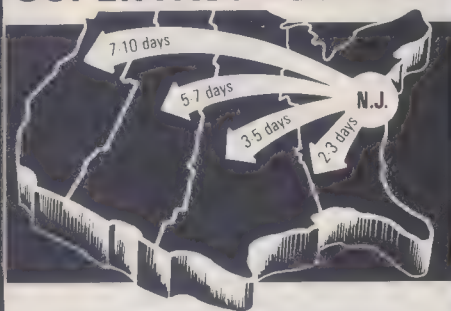
Audio quality: good for linear track stereo

Ease of operation: excellent

Overall performance: very good

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4. Do you own prerecorded video programming? 1 ☐ Yes 2 ☐ No

5. Do you subscribe to cable television? A ☐ Yes B ☐ No

Please circle product numbers to receive desired information

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16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

Allow 6-8 weeks for information to arrive. Card expires September 17, 1987 V7/87

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1. Are you currently a subscriber to VIDEO? K ☐ Yes L ☐ No

2. Please check the brands of blank tape you've tried in the last 12 months.

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Please circle product numbers to receive desired information

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121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

Allow 6-8 weeks for information to arrive. Card expires September 17, 1987 V7/87

Videotests

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The front panel is unusual in that the pause and record controls are concealed. A timed record button selects basic recording length up to 4 hours and 59 minutes, while standby lets you delay the start of

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The compartment on the far right has controls for pause, record, the blue screen, full auto repeat/play, audio out L/

Test Report: Sharp VC-799U Stereo VHS HQ VCR with MTS

DATA

Date of test: April 1987

Suggested retail price: \$499

Weight: 15.2 pounds

Dimensions: 3-3/4 x 17 x 13-3/4 inches
(h/w/d)

Power requirements: 120 VAC, 60 Hz

Power consumption: 29 W

Tape format: VHS HQ

Tape speeds: SP, LP, EP

Play speed select: automatic

Still frame: yes

Frame advance: yes, only on remote

Slow motion: 1/5x to 1/30x, only on remote

Speed play: 2x, only on remote

Cue & review: 5x/7x in SP and LP; 9x/

on/off, onscreen, and transfer

Separate eject: yes

Counter digits: four

Counter memory: yes

Program start locator/index/cue: no

Audio dub: no

Video dub: no

Auto rewind: yes, with repeat play

Linear audio: stereo

Hi-Fi audio: none

Tuning method: quartz synthesis

Channel selectors: up/down scan of memorized channels on VCR, scan plus direct access on remote

Preset method: auto memory of active channels plus add and erase from memory

Broadcast tuning range: 2 to 13, 14

ies, V-Lock adjusting tool, antenna cables and transformers

RESULTS & RATINGS

Horizontal resolution: rated and measured—240 lines

S/N, video luminance: rated—45 dB (SP); measured—44.2/44.9/42.8 dB (SP/LP/EP), unweighted; 47.4/47.5/48.1 dB (SP/LP/EP), weighted

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S/N, chroma PM: 46.7/45.4/43.7 dB (SP/LP/EP)

Audio frequency response: rated—80 Hz to 10 kHz (SP); measured—125 Hz to

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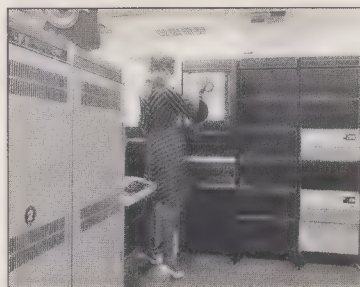


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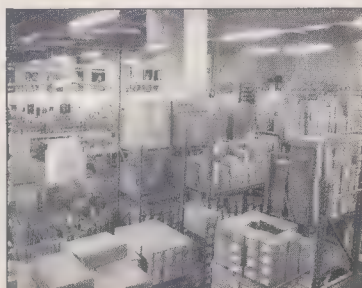
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Videotests

L + R/R, equalizer off/hi-cut (for Dolby encoded recordings), normal and slow motion playback, SAP, tuner/aux (input), and recording speed. Farthest right are the timer functions and "on screen" which displays the settings of program memories.

The remote control has the LCD display, and programming and clock controls. Also present are buttons for power, eject/load and TV/VCR, up/down tuning, SAP, record, stop, play, pause/still, frame advance, rewind (reverse search), fast forward (forward search), slow, slow - and +, and 2x play, and a 10-digit keypad.

Operation. Basic operation is simple. In auto play, the VCR starts to play when you insert a tape, while auto repeat re-

The LCD Display on Sharp's remote makes the VCR easy to program.

winds and replays the tape. You can operate search, pause, variable slow motion and double-speed play from either the front panel or the remote.

Recording is equally simple. You can set simple timed record with or without delay using the controls on the deck or the remote. The VCR guides you through the programming step-by-step, using either onscreen displays or the remote's LCD display. This VCR is very easy to use.

Performance. The VC-799U delivers 240 lines of horizontal resolution with a very good video signal-to-noise ratio of 44.2 dB unweighted and 47.4 dB weighted. Chroma AM S/N is 47.6 dB and chroma PM S/N is 46.7 dB, both outstanding. The noise-free special effects work well. The overall picture quality rating is very good.

The deck offers only linear-track stereo recording and playback, so -3 dB frequency response is limited to between 125 Hertz and 10 kiloHertz, with the rated frequency response within -5 dB. At LP high end response drops to 8 kHz and at EP -3 dB range is 160 Hz to 5 kHz. Audio S/N is 44 dB, 4 dB above Sharp's rating, and the total harmonic distortion is 1.8 percent, for an audio rating of good by linear track standards.

Conclusion. With ratings of very good for picture quality, good for audio and excellent for ease of operation, we rate overall performance as very good. You can get better performance with digital special effects and hi-fi audio, but at a higher price. If you're shopping on a budget you may be willing to make these compromises. If so, this \$750 VCR is well worth considering. ►

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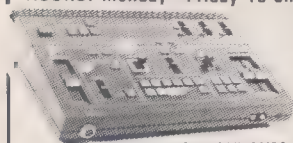
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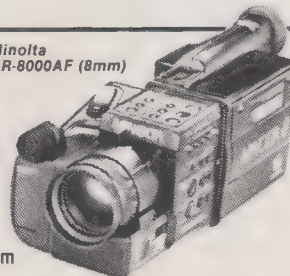
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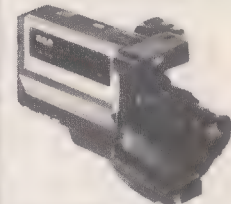
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July 1987 Video 93

Videotests

spring-loaded bare wire connectors for feeding external speakers directly from the internal five-watt-per-channel amplifier.

The infrared remote duplicates the monitor's controls for power, volume, channel selection, mono (forced), stereo/SAP, TV/video and TV/CATV. It also has buttons for time settings, a sleep timer, time and channel recall, last channel return, mute, RF switching, and a ten-digit keypad. The remote also controls most Toshiba VCRs, with buttons for power, channel

up/down, TV/VCR, record, pause/still, slow, rewind, play, fast forward and stop.

Operation. Operation of the CX3077 is very simple and hookup is clearly described in the manual. Although most operations are controllable from the remote, it would be nice if you could use it to adjust the picture. If you leave the comb filter and ABC on you may not miss that too much. The VCR controls are helpful if you have a recent Toshiba deck but useless otherwise.

Separate memories hold the last selected channel on RF1, RF2, and CATV inputs, and channel return restores the last selection viewed regardless of source. The

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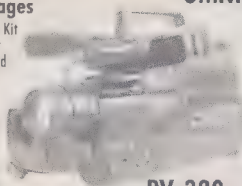
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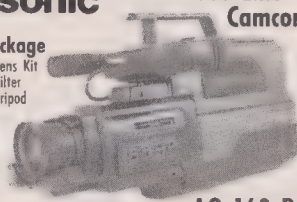
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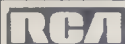
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Test Reports: Toshiba CX3077 30-inch Color Monitor/Receiver

DATA

Date of test: April 1987

Suggested retail price: \$2,500

Weight: 136.7 pounds

Dimensions: 28 x 29-1/8 x 21-3/8 inches (h/w/d)

Power requirements: 120 VAC, 60 Hz

Power consumption: 128 W average

Screen size: 30 inches

Speaker size: 1.6 x 4.7 inch woofer and

0.7 x 0.7 inch tweeter for each channel

Type of tuning: voltage synthesis

Method of tuning: programmable up/down scan at set, scan and keypad direct access on remote

Broadcast tuning range: 2 to 13, 14 to 83

Cable tuning range: 72 channels—2 to 13, A-1 to A-8, A to I, J to W, AA to ZZ, AAA, BBB

RF input: 2 VHF (F connectors); 1 UHF (knurled screw)

RF output: 1 VHF loop through of VHF RF 1 (F connector)

Remote control: IR wireless with buttons for power, timer, time set, recall, TV/Video, TV/CATV, RF1/RF2, mute, channel return, mono, stereo/SAP, volume up/down, channel up/down, a 10-digit keypad, and controls for most Toshiba VCRs (TV/VCR, channel up/down, power, record, pause/still, slow, rewind, play, fast forward and stop)

Video/stereo audio inputs: 2

Video/stereo audio output: none

Video/stereo audio tuner output: none

Auxiliary stereo audio output: 1 variable

Headphone jack: 3.5 mm stereo, in front compartment

External speaker connectors: spring clips for bare wires

Internal audio amplifier power: 5

watts per channel (switched between internal and external speakers)

Accessories: remote control with batteries, 300-75 ohm matching transformer

RESULTS & RATINGS

Picture sharpness: more than 400 lines, measured

Snowiness; S/N, luminance: 54.1 dB

Chroma AM S/N: 53.3 dB

Chroma PM S/N: 51.2 dB

Accuracy of colors: excellent

Overall picture quality: excellent

Audio frequency response: 20 Hz to 20 kHz, +1.2/-0.4 dB

Audio S/N: 64 dB

Stereo separation: 48 dB

Total harmonic distortion: 0.9 percent

Overall audio performance: average

Ease of operation: excellent

Overall performance: very good

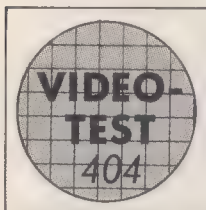
variable audio feed for an amplifier lets you adjust TV volume through a hi-fi system with the TV remote.

Performance. The CX3077 boasts a horizontal resolution over 400 lines. The video signal-to-noise ratio is 54.1 decibels, chroma AM S/N is 53.3 dB and chroma PM S/N is 51.2 dB. The only blemish is a slight vertical jitter, noticeable only in scenes with strong horizontal lines. Excellent color accuracy gives this monitor an overall picture quality rating of excellent.

Audio performance is mixed. The built-in speakers, which are weak on bass, don't do full justice to the CX3077's audio ability. Driving external speakers with the internal amplifier is a much better idea if sound is important to you. The frequency response of the electronics is 20 Hertz to 20 kilohertz, +1.2/-0.4 dB with an audio S/N of 64 dB, channel separation of 48 dB and a total harmonic distortion of 0.9 percent. Overall audio performance is average.

Conclusion. The Toshiba CX3077's picture quality and ease of operation are excellent but audio quality is just average from the internal speakers. The \$2,500 price is definitely steep, but moderate compared to the price of 35-inch models. It is the first of a wave of 30-inch screens, the prices of which will probably drop with mass production and competition. If you have the money and can't wait, though, the CX3077 is a high-quality monitor.

Sony Video Color Corrector



Recently we've received a few inquiries about how to correct tapes made with the negative/positive switch on camcorders set in the wrong position. Viewing negative pictures of your high school reunion is no fun. Sony's XV-C700 Video Multi Color Corrector is one of just a handful of machines able to solve that problem, and it does a lot more.

The XV-C700 also features wipes and fades, hue correction, color correction for making whites look whiter, phase correction for making edges softer or harder, and gamma correction for increasing or decreasing mid-range contrast. It also has a modest audio mixer for adding music and narration during dubbing. It is an uncomplicated collection of the most useful processors and correctors. None of the other multi-element processors we've tested has the picture repair options of the XV-C700.

Description. The dark gray XV-C700 measures 3-1/4 inches high by 17 wide by

12-7/8 deep, just right for sitting above or below a VCR. The top of the front panel has a switch for input selection, and controls for phase and gamma correction, hue (tint), color and reverse.

The lower part of the panel slopes outward and hosts the power switch, a microphone jack and rotary level controls for the microphone line, source and master audio level. A rotary background color selector has positions for bars, white, yellow, cyan,

green, magenta, red, blue and black. Four buttons and a control bar allow wipes from the top, bottom, right and left, and may be used to deliver a rectangular wipe.

A section labelled Color Correct includes switches for on/off and wide range and a joystick to help make whites look whiter. A group of controls labelled Fader has switches for audio and video and the fader bar, for fades with audio to either white or black. ▶

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The rear panel hosts a single slide switch for the white clip, which corrects white portions of an excessively white screen. There are RCA-type pin jacks for stereo audio line in, two stereo audio/video inputs, and two stereo A/V source outputs. The source outputs can loop into the source inputs. Two sets of A/V output jacks deliver the processed input to a VCR or monitor. Inverse output jacks deliver whichever signal is *not* being processed.

Operation. Phase correction lets you sharpen fuzzy edges or de-emphasize sharp edges. You will need to experiment to find the ideal setting. Gamma correction lets you increase contrast and color in the middle tones, a big help for scenes that are very dark or very bright.

A number of cameras and camcorders have reversal switches. If you record with that switch in the wrong position, you get a useless negative image. This is one of only three processors we've seen that can correct such an error.

The back color generator with its four wipe patterns is limited compared to some other special effects generators, but it still allows up to 13 different combinations of patterns. You cannot wipe directly from one unsynchronized source to another, and you must go through a color even when the sources are synced.

When you switch unsynced sources, the screen rolls until the sync locks. This generator works best when you wipe to a color, pause the recording VCR, switch sources with the roll, un-pause the recording VCR, and wipe back to the new source.

Fade, color correction, color and hue adjustments require a little practice. But even though there are quite a number of controls, adjusting them to suit your needs is easy. We rate ease of operation as excellent.

Performance. The XV-C700 slightly increases gain as frequency rises, so that it is about 2 decibels up at 4.2 megaHertz. Horizontal resolution is over 400 lines. The video signal-to-noise ratio is 52.9 dB unweighted and 59.1 dB weighted, with chroma AM S/N at 62.5 dB, and chroma PM S/N at 58.9 dB. Differential gain is within 2 percent with the gamma control off and adjustable with it on. Differential phase is less than three degrees. Along with accurate color rendition and wide correction capability the XV-C700 delivers an excellent picture from excellent sources and greatly improves the quality of imperfect sources.

The audio mixer is rudimentary, allowing you to mix sound from the selected input with sound from the line input and a mono microphone. Frequency response is 25 Hertz to 20 kiloHertz at + 0.3/-3 dB, and is down -4.2 dB at 20 Hertz. Audio S/N is 62.1 dB and the total harmonic distortion is 0.08 percent. We rate audio as very good.

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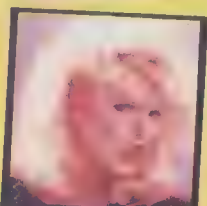
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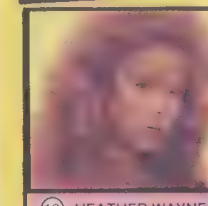
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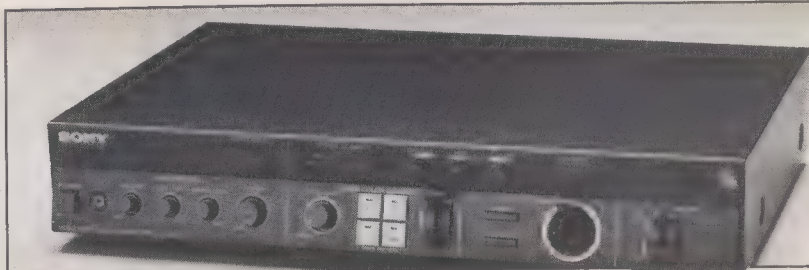


16 ELLE RIO



17 SUSAN HART

Conclusion. The Sony XV-C700 Video Multi Color Corrector is an ideal fix-the-picture box with features not found on other consumer processors. It also offers some basic wipes and fades and fairly flexible audio mixing. Its suggested price of \$700 is a little higher than some competitive products, but when it comes to correcting flaws in irreplaceable footage it may well be your only option. We recommend it highly. 



The Sony XV-C700 is a collection of useful picture correctors and processors.

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Test Report: Sony XV-C700 Video Multi Color Corrector

DATA

Date of test: April 1987
Suggested retail price: \$700
Weight: 9.9 pounds
Dimensions: 3-1/4 x 17 x 12-7/8 inches (h/w/d)
Power requirements: 120 VAC, 50/60 Hz
Power consumption: 28 W
Video/stereo audio inputs: 2
Stereo audio line input: 1
Mic mono input: 1
Video/stereo audio output: 2
Video/stereo audio inverse output: 1
Nominal video input: 1 Vp-p into 75 ohms, sync negative
Nominal video output: 1 Vp-p into 75 ohms, sync negative
Nominal audio input: -10 dB (0 dB 0.775 Vrms)
Audio input impedance: more than 47 kohms
Mic input level: -60 dB
Mic input impedance: 3 kohms
Nominal audio output: -10 dB into 47 kohms
Audio output impedance: less than 10 kohms
Controls: power, input select, phase correct on/off and level, gamma, hue (tint), color, reverse (negative/positive), background color(8)/bars select, wipe patterns (4 plus combinations), color corrector on/off, color corrector wide range (3x), color corrector joystick, fader bar (to white or black), video fade on/off, audio fade on/off, mic level, audio line level, audio source level, and audio master level
Accessories: none

RESULTS & RATINGS

Picture sharpness: more than 400 lines
Snowiness; S/N, luminance: 52.9 dB, unweighted; 59.1 dB, weighted
Chroma AM S/N: 62.5 dB
Chroma PM S/N: 58.9 dB
Accuracy of colors, color and hue at detent and color corrector off: excellent
Overall picture quality: excellent
Audio frequency response: 25-20k Hz, +0.3/-3dB, down 4.2 at 20 Hz
Audio S/N: 62.1 dB
Total harmonic distortion: 0.08%
Overall audio performance: very good
Ease of operation: excellent
Overall performance: excellent

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THE RIGHT VCR

continued from page 41

vide access to a wide selection of channels. The tuners on many VCRs, especially frequency-synthesized types, can duplicate this function, if you attach the cable directly to the VCR's antenna input.

STEREO SOUND

Stereo sound is perhaps the most confusing VCR feature. It can be recorded and played back in two ways. The older method places two audio tracks on the top edge of the videotape and records two-channel audio as two parallel linear stripes, just like audio cassettes do. But the slow tape speed (only about 1-1/3 inches per second at SP) handicaps the audio quality severely, even with techniques like Dolby noise reduction.

The newer method—hi-fi recording—records the audio underneath the video, using higher speed video heads and the entire tape width for superior quality. Some VHS VCRs with hi-fi will play back linear stereo tapes, but not all; you'll have to check the instruction manual or use a headphone to test the VCR in the store to be sure.

The latest stereo innovation is broadcast stereo sound, usually designated by the initials MTS, for Multichannel Television Sound. You need an MTS machine to record TV shows that are broadcast in stereo, provided they're available in your area. Not all local stations have converted to stereo yet, and many cable systems don't re-broadcast the stereo signal on their systems, even if the signal originates in stereo. Fisher's FVH-940, for \$600, has an MTS tuner but records linear stereo with Dolby noise reduction. Ditto for GE's 9-7276, for \$700, and Hitachi's VT-1430, for \$599.

MTS stereo VCRs can be either hi-fi or linear stereo. The hi-fi system makes the most out of any stereo medium and delivers better quality sound for both monaural and broadcast stereo signals. Samsung's VR-6600, for \$650, combines an MTS tuner with VHS hi-fi recording, as does Scott's SVR-504S, for \$680. If broadcast stereo TV isn't available in your area yet but is promised, a non-MTS VCR can still be a good investment, since you can always add an adapter, like Recoton's F.R.E.D., to record in stereo.

EXTRAS

There are a few other VCR features you may want to look for. The "One Touch Timer" goes by several names (Express Record, Instant Record, One-Touch Record, among them) but they all work the same. Press the button and the VCR goes into a locked recording mode for up to four hours. A typical example will record in 30-minute increments, and a few can even delay the activation time.

One-touch timers are ideal for catching those late night movies you start to watch but can't stay awake for. Just leave the VCR recording and let it run out of tape: the timer turns off the power after the selected time elapses.

Convenience features abound. Auto-on turns on the VCR as soon as you push a cassette through the hatch. Auto eject kicks it back out when the VCR runs out of tape in the timer mode, or if you try to set the timer using a tape from which the safety tab has been removed. Auto rewind

saves you the trouble of pressing the rewind button when the tape ends.

Some medium-priced entries, such as Zenith's VR-2220, for \$699, include auto program indexing, which places an invisible electronic bookmark at the beginning of each new recording, so you can quickly find the spot later on. This feature works alongside the standard counter/memory features, which return tapes to the zero position when the memory is on. On some brands, the feature is labelled Cue, but it works essentially the same way.



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Another formerly high-end feature now common on mid-priced VCRs is the picture sharpness control. With it, you can adjust a TV picture from soft to sharp, depending on your preference.

A number of VCRs with digitally-enhanced special effects like still frame and slow motion remain in the medium-priced category. RCA's VMT-400, for \$699, is one of the most feature-laden, but it lacks both stereo sound and hi-fi—two features that are found on other models in this price range and that some buyers may consider more important.

Beta buyers, left with fewer mid-range VCRs among which to choose, can take solace in several appealing features VHS still hasn't matched. Sony's SL-300, for \$400, has a three-position switch that adjusts playback color balance and hue to compensate for the effect of recording on repeatedly used cassettes.

Sony's SL-HF350, for \$550, has hi-fi stereo and a linear time readout in hours, minutes and seconds. Both SuperBeta VCRs have wireless remote controls and seven-day/six-event timers.

Given their features, it's little wonder

that mid-priced VCRs account for so large a chunk of the market, especially since many offer video and audio quality equal to the more gadget-laden luxury models. With the accompanying chart and a little homework, you should be able to get the best out of the most—a VCR able to meet your video needs for some time to come.

BEACH MOVIE BINGO

continued from page 46

'n'roll, dancing and their "mating habits" all receive—to an unsympathetic adult point of view—"humorous" treatment.

Still, except for Eric Von Zipper (Harvey Lembeck doing a so-inventively-bad-it's-great burlesque of Brando in *The Wild One*) and his moronic motorcycle gang, the kids come off pretty well. Their energy even inspires Bob and Dorothy to get their own long-delayed love life in gear.

According to director William Asher, AIP intended *Beach Party* to be about the conflict of bikers versus surfers, another turf-war mini-epic framed by the anthropologist's "investigation." Asher's brainstorm was to make a film about kids who didn't get into trouble.

The increasingly surreal quality of the series is a key to its continuing popularity. Asher stops at no absurdity, refuses no target of good-natured fun—even his own film—as long as there's a gag to fish out of it. His self-consciously camp attitude harks back to his experience directing *I Love Lucy*. Asher also refers to the "strangely innocent" quality of Frankie and Annette, whose loan contract from Disney stipulated that she couldn't show her navel. They are just two attractive and supernaturally good kids on a quest for chaste kicks.

Though no one would mistake any '60s beach movies for great art, they are excellent period artifacts and exemplify the puzzlement and anxiety adults felt over the changes then taking place. A step beyond the *Blackboard Jungle*/*Wild One*/*High School Confidential* equation of rock music and bad kids, beach movies were the first to acknowledge that young people could forge a culture of their own and still be, in the phrase of the time, clean-cut.

But there is always some kind of generation gap, even today. A new movie (the producers are calling it a "culture/class comedy") will be released this summer: *Back to the Beach*, starring Frankie and Annette as the parents of a girl in love with a surfer. *Back to the Beach* will have music, comic cameos, boys and girls dancing in the sand, and a puzzled pair of adults. But when those adults are the youths of our youth, one gets a sense of what our own parents must have felt when the first beach movies tried to guide them through '60s youth culture. I'm not holding my breath, but I won't be at all surprised to see *Gidget's a Granny* hitting the theaters in time for me to take my grandkids to it. ▽

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PROJECTION TVs

continued from page 52

colors that were softer and truer. The overall picture quality was quite good, and the brightness held throughout the set's wide range of colors and tint. Oddly, the Sony tested at only 360 lines of resolution, but films looked better on it, as though Sony had designed its set for real-life viewing, not simply to score well on test grids. Yet the other tests substantiated the visual impression that Sony's picture was the

brightest, had the purest colors and showed the least geometric distortion or bending.

So, after the Mitsubishi, my pick of the projection pack is the Sony, with the Magnavox a passable second, and the Quasar a lagging third.

—Judith Sawyer



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The Magnavox fared quite well on some of the technical characteristics: stairsteps, resolution, crosshatch. The pure white signal was fine if viewed on axis; otherwise, the image looked terrible and could hardly be considered white. The Quasar had the least horizontal resolution (but the best sharpness), the worst contrast, some poor color reproduction (especially of blues and reds) and good white signal response only in the center portion of the screen.

Despite some amazing strides in picture quality, projection televisions still yield significantly inferior, barely adequate, pictures. The Mitsubishi shows that if large picture size is really important, you should compare projection sets with comparably-sized direct-view equipment before deciding what is right for you.

—Ira Robbins

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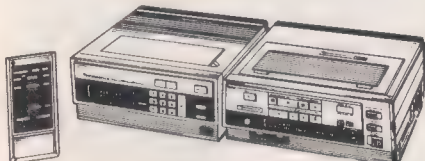
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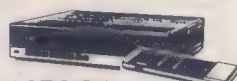
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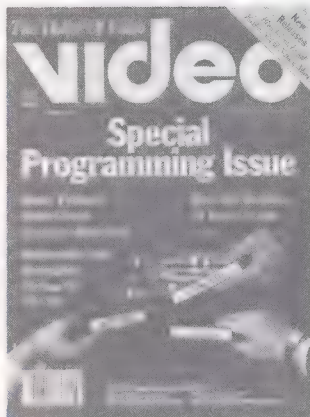
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continued from page 52

colors that were softer and truer. The overall picture quality was quite good, and the brightness held throughout the set's wide range of colors and tint. Oddly, the Sony tested at only 360 lines of resolution, but films looked better on it, as though Sony had designed its set for real-life viewing, not simply to score well on test grids. Yet the other tests substantiated the visual impression that Sony's picture was the

brightest, had the purest colors and showed the least geometric distortion or bending.

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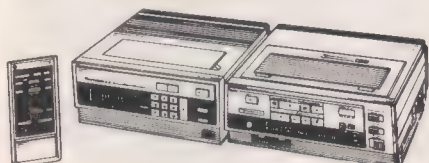
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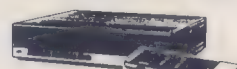
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The Palladium, 126 East 14 St., New York, N.Y. (212-473-7171).

Private Eyes, 12 West 21 St., New York, N.Y. (212-206-7770).

Poseurs, 3401 M St., Washington, D.C. (202-965-5600).

The Video Bar, 2812 Elm St., Dallas, Texas (214-939-9113).

The Starck Club, 703 McKinney in the Dallas Brewery, Dallas, Texas (214-720-0130).

Berlin, 954 West Belmont, Chicago, Ill. (312-348-4975).

Video Metro, 3730 North Clark, Chicago, Ill. (312-549-0203).

First Avenue, 701 First Ave., Minneapolis, Minn. (612-332-1775).

Revolver, 8851 Santa Monica Blvd., Los Angeles, Calif. (213-550-8851).

Hula's, 2133 Kuhio Ave., Honolulu, Hawaii (808-923-0669).

The Wave, 1877 Kalakaua Ave., Honolulu, Hawaii (808-941-0424).

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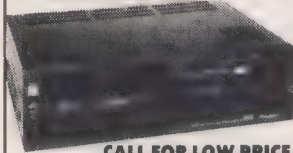
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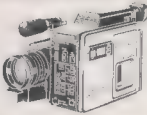
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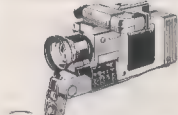
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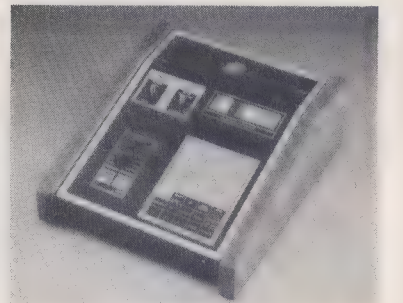
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head to write information onto the tape. One head records the odd lines and the other records the even lines, so each video track finds itself sandwiched between tracks recorded by the other head. Designers found they could reduce the crosstalk from each track to the wrong head by tilting each head six degrees in opposite directions (Beta video heads are set at seven degree angles).

The 12-degree mismatch makes the closely-spaced pulses on one video track appear diffuse when read by the wrong video head. This especially helps the high-frequency signals that hold fine picture detail. Lower frequencies, at which the pulses on the tape are by nature diffuse, are aided by crosstalk reducing circuitry and an astonishingly simple technique: Each track is recorded on the tape so that its scanning line starts at the same point as the scanning lines of neighboring tracks. Since neighboring scanning lines look similar on the screen, the effect of crosstalk is muted. Beta tape uses a track layout similar but not identical to VHS. This is why a Beta tape will not work in a VHS machine, even if the tape is wound onto the larger VHS cassette.

Along Beta's lower edge is a control track 0.6 mm wide, then a 0.2 mm guard band, slanting video tracks 10.6 mm wide, and a 1.05 mm audio track separated from the top of the video area by another 0.2 mm guard band. Beta video tracks use virtually identical widths as VHS tracks: 58.2 mm at the Beta I speed, 29.2 mm at Beta II and 19.5 mm at Beta III. They are recorded by 30-micron heads angled at seven degrees. But the Beta head drum is larger so the tracks it records are longer: 117 mm vs. 97.3 mm for VHS. This means that, all else being equal, Beta can record more picture detail.

PIECES OF 8

Recorded 8mm tape resembles its larger cousins. There are tracks at its upper and lower edges; only 0.6 mm wide, they look like the audio and control tracks of other formats. Sandwiched between are the slanting tracks recorded by the video head drum. In fact, though, very little is the same. The upper and lower tracks are blanks used to keep the spinning video heads from tearing the edges of the tape.

The next surprise is that 8mm video tracks are divided into two categories. The beginnings near the lower edge of the tape are set aside for digital audio. However, this does not come at the expense of the video tracks' continuity because the tape wraps *more* than halfway around the drum. The extra contact time with the spinning heads is used for the digital audio tracks. The video tracks follow. They are 62.8 mm long, 20.5 microns wide at SP, and are recorded by video heads angled at 10 degrees.

Given the shorter length of the 8mm tracks, it would seem reasonable to conclude that the quality potential of the format is roughly half that of Beta or VHS. But 8mm tape is made with particles of metal rather than metal oxides, resulting in less oxygen and more material able to contain magnetism. Thus the recording density of 8mm far exceeds that of the half-inch formats and makes the smaller 8mm size possible without a sacrifice in performance.

SIGNALS & RESOLUTION

To see how the signal pattern affects resolution, let's look inside the sloping video tracks of a SuperBeta tape. On paper, the signal is usually presented by a graph in which the vertical and horizontal axes represent the signal's strength and frequency. Equivalent audio concepts are loudness


and pitch. The left side of the graph would show the color signal, centered around the frequency of 688,374 times a second, or cycles per second (cps). Next come signals for Beta hi-fi audio. These are essentially four FM radio signals combined into two channels that give greater fidelity than FM radio. The signals occupy frequencies up to 1,930,000 cps or, as usually expressed, 1.93 megahertz. Finally, the luminance, or black & white, information of the picture is recorded at a frequency centered on 5.17 MHz.

Subtracting the 1.93 MHz otherwise occupied leaves 3.24 MHz of video bandwidth, which corresponds to just under 300 lines of horizontal resolution. This represents the largest number of vertical lines distinguishable inside a square that fills the height of the screen.

In VHS, the color is centered at 629,000 cps and trails off at 1.13 MHz. The luminance begins there and centers on 4.05 MHz, for a bandwidth of 2.92 MHz, which is good for about 250 lines.

The 8mm format calls for a color signal centered on 719,000 cps, in part to leave room at the bottom of the frequency range for the control signals we couldn't find before. The control signals are so sophisticated that they allow the machine to find its place under any circumstances. As a result, 8mm machines do not need tracking knobs.

Next up from the frequency range for the color signal is a single FM audio signal centered on 1.5 MHz. It replaces the standard audio signal half-inch formats put along the upper edge of the tape. The video signal centers on 4.98 MHz. This is lower than the Beta signal, but it has more room for video information, for a potential resolution of over 300 lines. Super VHS and ED Beta will increase that even more. ▽



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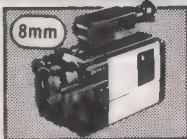
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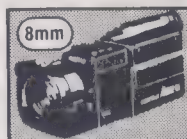
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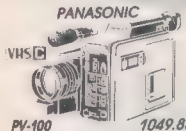
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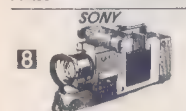
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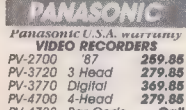
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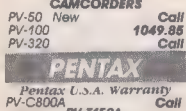
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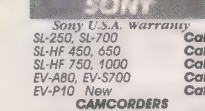
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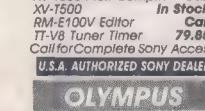
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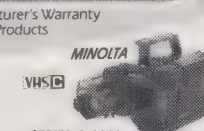
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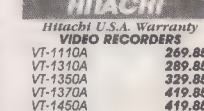
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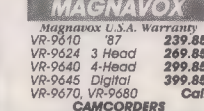
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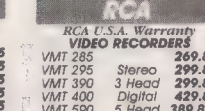
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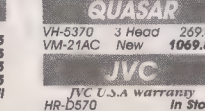
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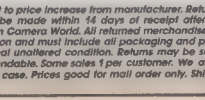
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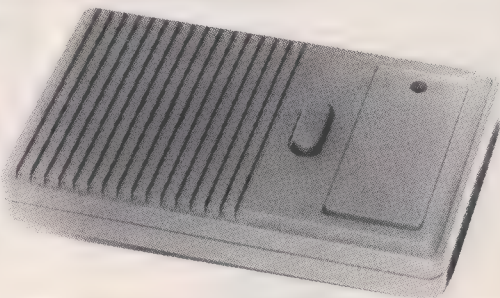
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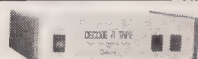


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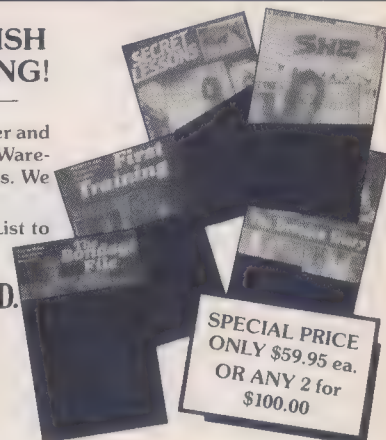
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COUCH AND CAMERA*continued from page 36*

have a rough time. But on videotape, Debbie spoke spontaneously and acted out what had occurred. The judge accepted the taped interview as evidence, saving Debbie from having to appear in court. Corwin believes that courts in many states will eventually accept video as a legitimate form of evidence in sexual abuse cases.

LIVE ON TAPE

As the sessions with Jenny and her family progressed, I began to realize that the most elaborate electronic equipment in the world could not solve the convoluted, sometimes impenetrable relationships family members have with each other, nor even the mystery of a single human being. The video helped my work with Jenny, but it would not bring about a quick cure to her bulimia.

I often felt frustrated over this case because I had come to like Jenny and her family. Psychiatrists, too, have feelings and are not nearly as "neutral" as people may think. This aspect of psychiatry, the personal drama for the psychiatrist and the patients, is something I try to teach to psychiatrists in training. It means becoming emotionally involved as well as intellectually astute, a delicate balance that video, surprisingly, can help to achieve.


Becoming "emotionally involved" with learning is standard operating procedure for Margaret McGovern, president of Simulations, Inc., of Martinsville, N. J. An actress and director, McGovern produces videotapes of actors and actresses that simulate real psychiatric interviews. Recent tapes depict patients with a variety of depressive and anxiety disorders. Some have been used to help standardize the current manual for psychiatric diagnosis used by psychiatrists throughout the United States. The tapes are also used to teach psychiatrists at medical conventions.

McGovern and her staff develop realistic case studies and interview dialogue.

She casts appropriate actors for the roles and, in close collaboration with psychiatrists, creates accurate and dramatic portrayals. McGovern is a stickler for medical realism. "When we make a video," she says, "we always make sure the doctor has the final sign-off and is on the set. The videotape has the validation of the doctor."

McGovern believes that the essence of a psychiatric encounter can be portrayed more directly and efficiently in a simulated video interview, and that it will be better received by the audience.


After a taping session during which Jenny had described her loneliness, her struggle for independence and success, and her disappointment with herself for not having conquered her bulimia, she watched herself on playback. She cried long and hard, from the depths of her soul. I listened and waited. She left my office without saying a word, but she had experienced an epiphany. Her insights into her behavior became more frequent. She began to confront her parents more and finally agreed to join a support group for bulimic women.

While it will never replace an empathic, supportive therapist, video has proven its worth as an unflinching assistant. The uses of this technology seem limited only by the creativity of the therapist and the patient. The camera has joined the couch, and the partnership is exciting. 

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The Last Word

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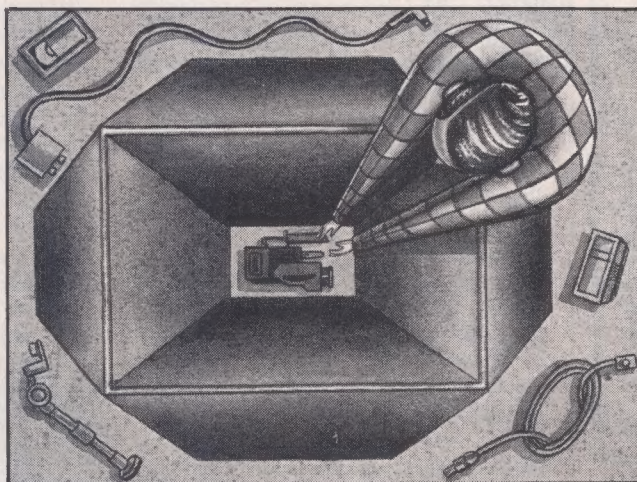
Wilfredo Lopez, a well-dressed young businessman, recently entered Montgomery Grant, a consumer electronics discount store in New York City, full of optimism. He was carrying a newspaper ad which touted Panasonic's PV-300 camcorder at the amazingly low price of \$1,078 (it lists for \$2,000). He asked a salesman named Izzy if he could see the product. Of course, Izzy replied, taking one out of a glass cabinet to demonstrate it. Lopez asked some questions about the unit and Izzy patiently answered. The salesman said it came with a number of accessories: a battery, dubbing cables, a tripod and a U.S. warranty. A carrying case was available for \$129. The PV-300D, the deluxe model, cost \$1,369, and it came with an AC adapter, a tripod, and a two-hour battery, rather than a 20-minute battery, said Izzy. While Lopez inspected the camcorder, Izzy brought out Pentax and Magnavox camcorders, which cost more, he said, but which were much better.

Lopez then asked, "Do you take American Express traveler's checks?"

Izzy nodded. Lopez sighed and settled on the deluxe PV-300D. But he wanted to see the factory unit in its box. The salesman said, sure, after you pay the cashier. By the time Izzy finished writing up the order, the \$1,078 camcorder Wilfredo

Lopez coveted cost \$1,667 (including a hard case, a filter kit and city sales tax). To boot, Izzy said the store only took cash (not traveler's checks) because the item was on sale. (The ad did say cash only on sale items, but in print too small to be readable.)

300D Deluxe Camcorder. It's the 300, and that's it. Second, there was only one in stock, and, according to a Panasonic spokesman, that \$1,078 price tag was below dealer cost. It's safe to assume Montgomery Grant had no intention of letting it go out the door at that price.



The story above is real, including the names of the participants, except for one thing. Lopez is an inspector for the New York City Department of Consumer Affairs. He was working undercover, wired with a tape recorder like a plainclothes cop. He was following up on consumer complaints that usually begin when an advertised item mysteriously becomes "out of stock," often minutes after a store opens for business. Just before paying for the Panasonic camcorder, Lopez identified himself, showed the store manager his badge, and motioned his partner to enter the store for an on-site inspection of the store's labelling and selling practices.

Here's what Lopez immediately discerned from his *tete-a-tete* with Montgomery Grant. First, there's no such thing as a Panasonic PV-

Third, the PV-300 comes with these accessories: a carrying case, an AC adaptor/RF converter, a remote pause control, a rechargeable two-hour battery, shoulder straps, an earphone, an output adapter and all the necessary cables.

This was an isolated incident, but it happens all the time, every day, all over the nation. According to Angelo J. Aponte, commissioner of the department, this scheme is known as stock splitting. Stores uncrate an item with many accessories and repackage it for much more than its advertised price. In the Montgomery Grant case, however, the store was committing so many violations that it's hard to pin down which was worst.


The department regularly monitors discount stores, and city law requires that items

be clearly marked, sold as the manufacturers intend, and that a certain number of the advertised items actually be in stock. When the agency receives complaints, it sends investigators to gather evidence and build a case. Usually, guilty stores sign consent orders, the civil equivalent of *nolo contendere*, and pay fines.

In the past, the agency has caught The Wiz (\$20,000 fine) and Crazy Eddie's (\$8,000). Other stores with cases pending in New York include Newmark and Lewis, Savemart, Madison Square Camera and Brothers Cameras, Electronics and Video.

It seems incredible that deceptive sales practices could be so widespread, especially for home video gear. But I witnessed Wilfredo Lopez's encounter with Izzy, and when I wasn't trying to keep from laughing at his obvious dung hurling ("I'd get the Minolta because they're a camera company; theirs is obviously the best because of the lens," Izzy said), I had to admit his pitch on the accessories was slick and seductive.

There are two lessons to be learned here. One, find out about a product before you see a single salesman. Read up on it—send for brochures if you must. Two, *never* buy from a store where the salesman won't bring out a factory carton and uncrate it at your request.

There's a footnote. Many of these stores do mail order business, too. Since you can't see what you buy, be especially careful. You may want to write that "no equivalent product substitution is acceptable" on your order. Finally, remember that if the deal looks too good to be true, it is. 

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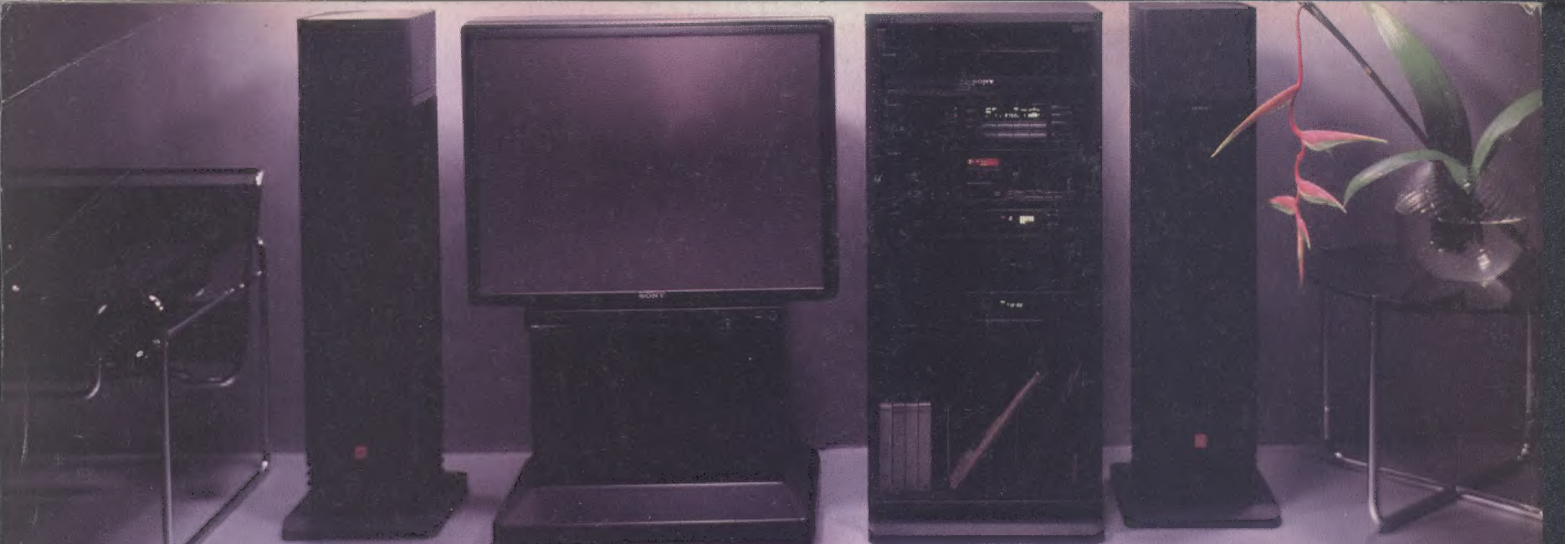
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